

# The Musical World.

(PUBLISHED EVERY SATURDAY AT NOON.)

A RECORD OF THE THEATRES, CONCERT ROOM, MUSIC, LITERATURE, FINE ARTS,  
FOREIGN INTELLIGENCE, &c.

Terms of Subscription, per Annum, 16s. Stamped; 12s. Unstamped; to be forwarded by Money Order or Postage Stamps  
to the Publisher, W. S. Johnson, "Nassau Steam Press," 60, St. Martin's Lane, Charing Cross.

Yearly Subscribers only (whose names are registered at the Office) are entitled to an Admission to the Annual Concert

No. 26.—VOL. XXIII.

SATURDAY, JUNE 24, 1848.

PRICE THREEPENCE  
STAMPED FOURPENCE.

## GOETHE'S EPIGRAMS FROM VENICE—(1790.)

IN ELEGIAC VERSE.

Money spent, and time as well—  
How this little book will tell.

XVI.

Let him make himself ruler, who well understands his advantage,  
We on our side would elect one who can understand ours.

J. O.

## HECTOR BERLIOZ.

THE concert of this illustrious musician takes place on Thursday morning next. The performances will consist principally of the works of Mons. Berlioz. The overture to the *Carnaval de Rome*, the *Harold* symphony, the "Chœur et ballet des Sylphes," from *Faust*, and the grand "Marche Hongroise," will constitute the leading features of the entertainment. Madame Viardot Garcia will sing Mons. Berlioz' "La Captive," the final rondo from *Sonnambula*, and a duet with Mademoiselle Mendi. Madame Sabatier will execute a bolero and French romance, written by Mons. Berlioz. Massol, the celebrated barytone, will also sing a grand scena. Madame Dulcken will perform a concerto of Mendelssohn's. The viola obligato in the *Harold* symphony will be sustained by Mr. Hill. The orchestra and chorus, selected from Her Majesty's Theatre and the Royal Italian Opera, will be on an unusually large scale. Mons. Berlioz conducts, and Sainton is the first violin. The circumstances under which Hector Berlioz is called to give his concert will prove no less a source of attraction than the performances itself. We have alluded to these circumstances on two former occasions, and need not advert to them now. It is enough to say that his claims are such as were never heretofore made in vain to a British public. We expect to see the Hanover Rooms crowded to excess on Thursday, and sincerely hope that M. Berlioz may put at least £500 in his pocket.

## CHARLES HALLÉ.

THIS admirable pianist has been engaged by Mr. Ella for the two last concerts of the Musical Union; his success at the two *seances* at which he has already assisted was so great as to induce Mr. Ella to favor his subscribers with two more opportunities of applauding his splendid talent.

M. Hallé is not, after all, to play at the last concert of the Philharmonic Society, because the Queen and Prince Albert are to be present. So much the worse for the Queen, Prince Albert, and the Philharmonic Society; the two first have lost a great classical treat, and the last have missed a distinguished honor. M. Hallé, on the other hand, loses nothing at all.

## HER MAJESTY'S THEATRE.

ON Saturday *Lucia di Lammermoor* was repeated, and was followed by *Les Quatre Saisons*, of which we rendered last week, a detailed analysis, to the best of our ability doing justice to Perrot's most poetical fancy, and to the various talents of Cerito, Rosati, Marie Taglioni, and the inimitable Carlotta Grisi. The house was crammed, and the four charming *danseuses* were covered with plaudits as enthusiastic as they were well deserved. We wish, however, that Cerito and Rosati would take example by Marie and Carlotta, levy fewer contributions on Covent Garden market, and instruct their particular friends to be a little less indiscriminately obstreperous, whereby they would save themselves much pain, and the audience much annoyance. We abominate the "claque" system, under whatever phase it may demonstrate itself.

On Tuesday Made. Tadolini appeared in a second part that of Norina, in *Don Pasquale*, and more than confirmed the favorable impression we derived from her performance of Linda. Made. Tadolini threw an immense deal of spirit and vivacity into the character, and sang with a force and animation that completely carried away her audience with her. She was several times encored and recalled. Need we say one word about the Don Pasquale of Lablache? Can humor be more oily, comedy more genuine, farce more broad, physiognomy more glabrous, person more adipose, fun more irresistible? In short, can anything surpass Lablache in one of Lablache's own comic characters, and above all in Don Pasquale? These queries need no reply. We do not much like Belletti's Doctor Malatesta; it is utterly destitute of drollery, and can only be commended for the careful manner in which the music is executed; we vastly prefer the original representative of the character—Tamburini—an artist who has been favorably known to the public for many years. We regret that we can say nothing more for Labocetta, in the lover, beyond the fact that the *serenade*, "Come a gentil," was nicely sung behind the scenes, although the encore was vehemently "chuté." On the whole we prefer Mario in this part, a gentleman also well known to the public, for several years, as a tenor singer of pretension. The general performance of the opera was highly creditable to the theatre. Balfe, as usual, had carefully trained his band and chorus, and the popular quartet of the second act, which was loudly encored, was a favorable specimen of the *ensemble* he was enabled to accomplish. The music of *Don Pasquale* is full of spirit and vivacity throughout, it has the comic vein in a remarkable extent, is dramatically appropriate, and sparkles with melodies of an animated and pleasing character; in short, as a comic opera it is perhaps superior even to the *Elisir d'Amore*.

The new *divertissement* followed, and was received with that enthusiasm which is a sure sign of its growing popularity.

On Thursday three acts of Meyerbeer's *Roberto il Diavolo*—*Robert le Diable*—*Robert the Devil*—a grand opera in five

acts, were "executed" for the purpose of introducing Mdle. Jenny Lind in her original *cavatina*, "Ma Normandie," which she sang so well when she first made her curtsy before a British public. The *cavatina* was encored. The other points of Mdle. Lind—the kneeling down and embracing the cross; the gesticulation of the arms, so full of angelic piety, in the last scene; the "Va, dit-elle;" &c., produced the same effect as usual. The omission of two of Meyerbeer's acts has been animadverted upon by the press; but the critics forget that the part of the Princess, so difficult to dispose of in a theatre *où la troupe n'est pas trop forte*, is thereby got rid of, and Meyerbeer's first idea in the composition of his opera—that of displaying the *cadence sur la, et la bemol*, which the Swedish Nightingale knows so well how to make use of—is more completely carried out. Besides, the opera is shortened nearly two hours by the curtailment, which is the saving of much time, toil, and trouble.

We cannot devote space to an analysis here. It is enough therefore to say, that Gardoni's Robert is far superior to Fraschini's, both vocally and histrionically. Belletti's Bertram is not Staudigl's, nor is it Levasseur's.

The house was crowded in every part, and the *Quatre Saisons*, as usual, carried away the honors of the evening. Carlotta Grisi was divine in her variation; but why does not Perrot make a new ballet for her? Carlotta must not be forgotten, if the star of the opera be ever so magnified, the star of the ballet ought not to be lost sight of. Jeuny Lind would be the first to go and see Carlotta in a new ballet, for she is a great admirer of the Terpsichorean art, and of Carlotta, its most accomplished professor, in particular. *Vivat Regina.*

#### ROYAL ITALIAN OPERA.

ON Saturday the *Anna Bolena* was repeated, and Lucile Grahn appeared in *Manon Lescaut*. The performance calls for no particular notice.

On Tuesday the third performance of *Norma* was given. The scene from *Betty* followed, in which Alboni was encored twice. *Manon Lescaut* concluded. We cannot close our allusion to the performances of Saturday and Tuesday without noticing the immense favour with which Mdle. Lucile Grahn was received on both occasions. The entire audience remained to the end of the *ballet* on both nights. Notwithstanding the great hit made by the *Nirene*, with its magnificent "Feast of Flowers," *Manon Lescaut* has created a greater, with the assistance of Lucile Grahn, one of the most accomplished dancers living.

The announcement of the *Gazza Ladra*, with the two last acts of *Capuletti e Montecchi*, and the "Feast of Flowers," from *Nirene*, brought an immensely crowded house on Thursday. Certainly, in no theatre in the world could anything like the array of talent be found which was brought together on that night. In the *Gazza Ladra* were comprised the names of Grisi, Alboni, Mario, Marini, Tagliafico, and Tamburini; and in the *Capuletti e Montecchi*, were those of Pauline Garcia and Castellan.

The *Gazza Ladra* is one of Rossini's most delightful operas, and performed as it is at the Royal Italian Opera, affords one of the greatest treats we ever listened to. The overture was encored vociferously, and Mr. Costa repeated it, including the first movement. It was played magnificently. The solo bits for the flute, piccolo, clarinet, hautboy, and bassoon, were executed with wonderful precision. The public are feeling more and more, daily, the value of Mr. Costa's unsurpassable corps.

We do not feel called upon to allude particularly to the performances of Grisi and Tamburini in two of their greatest parts. Neither the present stage, nor the past, in our recollection, has seen anything to compare to them. Grisi's Ninetta is an exquisitely beautiful impersonation, and leaves all performances of the graceful and pathetic kind at an immeasurable distance. The character, besides, has a separate interest for us and all admirers of the *diga*, as it was the one in which, unheralded by puffs, and unfavoured by any spirit of prejudice or partisan feeling, she won her first laurels among us—laurels, which to this day endure as green and flourishing as when first they graced her queenly brow.

Fernando, if we recollect aright, was the first serious character in which Tamburini appeared: it at once stamped him as the greatest tragic artist on the opera boards, as Dandini in *Cenerentola* had shown him the greatest comic artist. If there be a fault in Tamburini's performance, it is that it is too real—too heart-rending. It makes us quite uncomfortable, and we feel inclined to quarrel with the artist for making us very children in our tears. There is no exaggeration in this. We pity the man who could witness Tamburini's Fernando unmoved.

Pippo is but a small part—an unusually small contralto part for Rossini—who loves to expend all the resources of his genius on voices of this quality. But Rossini was necessarily restricted by the brief importance conferred on the character by the librettist. The music, however, allotted to Pippo, though small, is exquisitely beautiful; and need we say how Rossini's exquisite music is interpreted by Alboni? The drinking song, "Tocchiamo, beviamo," was encored with acclamations. Alboni was also called on to repeat the *morceau*, "Pegno adorata, ah! sempre," in the famous duet, "Eh! ben per mia memoria," than which more luscious and divine singing was never heard since singing became an art. Grisi and Alboni were subsequently encored in the beautiful *ensemble*, "Mi cadono le lagrime," their voices blending most harmoniously together.

Mario was of course the Gianetto of the opera. He appeared not to have entirely recovered from his late hoarseness. His opening aria was somewhat marred by thickness of tone, strong evidence of his recent attack. As he warmed, however, his voice resumed all its purity and mellowness, and he gave the *cabaletta*, "Ma quel piacer," most beautifully. We suppose the duet in the prison for Ninetta and Gianetto, "Forse un di cognoscerete," was omitted in consequence of Mario's indisposition.

Marini is not quite himself in the Podesta. He seems not to have made up his mind as to whether he should play the part seriously like Zuchelli, or comically like Lablache. His "Il mio piano é preparata" was well sung, though occasionally marred by an indecision in the intonation, and in the concerted *morceaux* he was heard to great advantage.

Tagliafico's Fabrizio was exceedingly good—the best we have yet seen—and was of vital importance to the *ensemble*.

In the minor parts of Isaac, the Jew-peddler, and Giorgio, the magistrate's servant, Signors Lavia and Polonini left nothing to be desired. The former gave the deliciously-quiet song, "Stringhe e ferri da calzette," with good point and emphasis.

The chorus was magnificent, and in the grand judgment scene in the second act, was worthy of the highest possible praise. We never heard this fine scene so completely executed.

Two acts, the second and third, of the *Capuletti e Montecchi*,



followed, supported by Luigi-Mei, Castellan, and Pauline Garcia. It was only last week that we presented our readers with an analytic review of the performance of the *Capuletti e Montecchi*. We find nothing to add to our former impression of the performance, excepting that Pauline Garcia sang with more power and more finish. Indeed, no terms are strong enough to express our admiration of the great artist's transcendent display in the last scene of this opera. It must rank, in the estimation of the best judges, among the grandest vocal and histrionic exhibitions ever heard and seen on the stage.

Grisi and Mario were recalled at the end of the first act of the *Gazza Ladra*; Grisi and Tamburini after the separation in the condemnation scene; and all the artists at the end. Numbers of bouquets were flung on the stage, which Tamburini and Mario picked up, and divided between Grisi and Alboni.

Pauline Garcia and Castellan were likewise summoned after their performances; and received their floral compliments.

The "Feast of Flowers," from the *Nirone*, terminated the evening's entertainments at the preposterously late hour of a quarter past one.

We have said a more exquisite musical treat we have rarely enjoyed, and yet such a performance is passed over without a word from the *Morning Herald*, who devotes the best part of a column to the mutilated production of the *Roberto il Diavolo* at Her Majesty's Theatre; and treated statistically in two lines by the *Chronicle*, who assigns an important space to the doings in the Haymarket opera. We do not quarrel with the notices expended on Meyerbeer and Jenny Lind; but surely Rossini, interpreted by Grisi, Alboni, Mario, and Tamburini, with Castellan and Pauline Garcia in the *Capuletti e Montecchi* demand, at least, equal respect. "Fair play to all parties," should be the motto of the journalist, and we should be satisfied to see this acted up to. Why, the very *Morning Post* devotes a decent space to the performances of the Royal Italian Opera, and gives it, besides, a fair and impartial notice—why should the "other brothers of the pen" hold back?

#### A DISSERTATION ON THE "POETICS" OF ARISTOTLE.

Abridged from F. RITTER's Latin Preface to his edition of the work.

(CONTINUED FROM PAGE 371.)

BUT there are other points which may still more offend and annoy the reader, who carefully considers with me all the elements of the Aristotelian treatise. For besides many brief interpolated remarks, which, as in many parts of my Commentary,\* I have shown, cannot be assigned to Aristotle, certain longer descriptions and admonitions are inserted, which differ remarkably from the other argument of the book. The parts of this kind, which I have pointed out and proved in my Commentary, are these:—chap. iii, s. 3; chap. vi, s. 15—19; chap. xi, s. 6; chap. xii; chap. xvi; chap. xviii, s. 1—3; chap. xx; chap. xxi, s. 12; chap. xxii, s. 8; chap. xxiii, s. 4; chap. xxv; and chap. xxvi. Whoever will carefully read over these parts of the work, and with an unprejudiced mind will consult my Commentary as to the several details, will, I think, agree with me as to the following points:

I. That the author—a man of weak judgment—has not pursued a general discussion, but has a remarkable propensity for adhering to examples from the poets, and solely applies his mind to the discovery of these. Read especially chap. xvi, and the greater part of chap. xxv.

\* Much of the substance of this Commentary has been introduced into the notes attached to each chapter of the Poetics.—TRANSLATOR.

II. He delights in bringing forward certain matters belonging to grammar, or to the history of literature, but altogether foreign to the subject of the work, as chap. xx, chap. xxi, s. 12, and chap. xxii, s. 8.

III. He is in the habit of stealing from Aristotle, but the crimes he thus commits are obvious enough, as in many parts of chap. xx, and in chap. xxiv, s. 10. Compare also chap. xxiv, s. 8 with chap. xxv, s. 5.

IV. He is so fond of his own inventions that he introduces the same thing twice or thrice. Read the beginning and end of chap. xx; chap. xxv, s. 17—20; comparing chap. xxiv, s. 10, with chap. xxv, s. 17; and chap. xxvi, s. 3, with chap. vi, s. 19.

V. The author does not pursue and explain his subjects according to the method of proper teaching, but delights in explaining mere external and fortuitous matters, which are subject to accidents of change. *Vide* chap. xii,\* and chap. xviii, s. 1—3.

VI. He has so disturbed and involved the order of the genuine discussion, that the purpose and plan of the true author is hardly to be discovered. *Vide* chap. xi, s. 6, and chapters xii and xx.

VII. He cites authors, many of whom are very obscure persons, as in a certain Arphrades in chap. xx, s. 8; Glauco in chap. xxv, s. 16; Sosistratus and Mnasiheus the Opuntian in chap. xxvi, s. 3; Dicaogenes, the writer of the Cyprians, an author not known elsewhere, in chap. xvi, s. 5; while in chap. xxv, s. 9 and 16, Cretans and Cephallenians are cited.

VIII. On the other hand, this same little man ridiculously finds fault with the greatest poets, as with Sophocles, in chap. xiv, s. 7, and in chap. xxiv, s. 10.

IX. He gives absurd advice to those who are about to write tragedies and epic poems. *Vide* chap. xviii, s. 3, and chap. xxiv, s. 3.

X. The style in these passages exhibits the utmost puerility; many of the author's declarations seem suspended aloft, and are totally wanting in structure, as I have shown by many examples while commenting on chapters xxv and xxvi. It is also a remarkable circumstance that what he knows himself he relates as if it were equally familiar to his readers, and thus often uses a sort of oracular obscurity. Moreover, not only does the tenor and tone of the explanation prove in many places an author of a later age, and a grammarian watching external forms; but there is one passage (chap. xxiv, s. 9) which shows that the writer is more recent than Aristarchus, and another (chap. xx, s. 1) which shows him to be later than Zeno the Stoic.†

The peculiarities which I have here set forth in a few words, but which I have exhibited in detail and with accuracy in my Commentary, show a man of a sterile mind, of weak judgment, of vicious and undigested reading, of scarcely mediocre learning, of no little presumption, ignorant of style and of the art of discourse. Those who contend that this man is Aristotle, dare to asperse most foully the intellect and honor of the latter. They are, indeed, forced to confess that in the greater part of the work he has admirably fulfilled the office of a

\* Though very ill-placed, this chapter xii is, after all, exceedingly valuable; containing, as it does, the technical names for the parts of ancient tragedy.—TRANSLATOR.

† A certain portion of the *Odyssey* is called the "Nigtra" because it relates to the "washing" of Ulysses. The part referred to in chapter xxiv has no reference to the act of "washing," but is found in book xix, to which the word "Nigtra" is applied. This combination of other circumstances with that of the washing implies, that the *Odyssey* has been already divided into books. Now of this division Aristarchus was the author. Chapter xx shows a degree of grammatical knowledge which was first attained by the Stoics.

great philosopher and learned man; but that in several places he has not been equal to himself, but has played the part of a stupid grammarian and wretched schoolmaster.

(To be continued.)

### SONNET.

NO. LXXXIX.

STOIC.

HAST thou in life one happy moment found?

At once mistrust it;—at too high a cost

'Tis purchas'd, if thy inner self is lost,

In shallow floods of transient pleasure drown'd.

The world has often smil'd, and often frown'd,—

Both falsely. On the sea, which thou hast cross'd,

Lur'd by its glass, thou hast been tempest-tost;

While fairest flow'rs have sprung from rugged ground.

Each joy thou tastest,—fancy it is gone.

Thus trying if the loss thou canst endure,

With brain unshatter'd,—with unruffled brow,

Till in thy Present thou canst stand alone,

That changeless Present, from all time secure;—

The life of Gods\* is an eternal NOW.

N. D.

\* "Gods," not "God," ought to be the word in Sonnet lxxxviii.

### MUSIC IN DUBLIN.

(From our own Correspondent.)

*Philharmonic Society.*—This society gave its fourth and last concert for the season in the concert-room, Great Brunswick Street, on Friday evening, the 9th June, instant; when Thalberg, who had been specially engaged, made his second appearance, together with Miss Poole, Miss Lucombe, and Mr. Geary. The following was the programme of the performance:—

PART I.		
Sinfonia—No. 4	Mozart.	
Duetto—"Sul aria"	Mozart.	
Song—"In this old chair"	Balfe.	
Scena—"Care Compagne"	Bellini.	
Air—"Alas! those chimes"	Wallace.	
Fantasia—(Lucrezia Borgia)	Thalberg.	
PART II.		
Overture—(Nayades)	Bennett.	
Terzetto—"Mi lascio"	Winter.	
Duet—"Vieni fra questi"	Bellini.	
Three Songs without words	Mendelssohn.	
Cavatina—"Il soave e bel contento"	Pacini.	
Arietta—"If a youth should meet a maiden"	Weber.	
Romanza and Tarentella	Thalberg.	
Overture—No. 6	Kalliwoda.	

Mozart's fine symphony in D was very energetically played by an excellent orchestra: the *Finale Presto* in particular was given with amazing vigor and *aplomb*. Miss Lucombe and Miss Poole next appeared in the charming duetto from *Le Nozze di Figaro*, which displayed their *ensemble* singing to the best advantage, the only drawback being the absence of orchestral accompaniments—the pianoforte proving but a meagre substitute for the warm tints and glowing coloring of Mozart's delicious instrumentation. Balfe's ballad from the *Maid of Honor*, grown popular by Reeves' artistic and highly finished singing, afforded Mr. Geary an opportunity for displaying his fine tenor voice. The introduced cadence at the close, however brilliant *per se*, injured the effect, and marred the characteristic simplicity of the ballad. Bellini's scena in Miss Lucombe's hands was an ambitious display of vocalisation—she omitted the opening recitative, but sang the andante

and cabaletta very brilliantly. The composition is out of place in a concert-room; for when "curtailed in its fair proportions," by being deprived of the chorus and scenic effects, it loses half its charm. Miss Poole sang her original song from *Maritana*, with charming simplicity and purity of intonation; here again the absence of the violoncellos and contrabassi was severely felt. Thalberg, the prince of pianists, next appeared, and executed his Fantasia from *Lucrezia Borgia*, with a power and volume of tone, a brilliancy and unerring certainty of execution, if not unequalled, certainly unsurpassed. The second part opened with Sterndale Bennett's characteristic overture, rendered with becoming attention to the *nuances*, and on its conclusion met with deserved applause. Winter's terzetto and Bellini's duet call for no special comment. Mendelssohn's songs, without words, interpreted to perfection by Thalberg, were unanimously encored. Miss Lucombe gave Pacini's cavatina, and Miss Poole Weber's arietta excellently well. Thalberg's tarentella from *Masaniello* was a miracle of agility of finger and neatness of execution. Kalliwoda's spirited overture, spiritedly performed, concluded the concert. As usual, Mr. James Barton led, and Mr. Henry Bussell conducted; and as usual the room was densely crowded by a fashionable audience.

*Theatre Royal.*—Miss Poole and Mr. D. W. King are performing in operas here. An English version of Donizetti's *Figlia del Reggimento* has been produced here with considerable success; Miss Poole, as Maria, acting and singing delightfully. Her *rappel* is inimitable. She is nightly encored in the celebrated "rataplan," as also in the charming air at the conclusion of the second act. She has also appeared in *Midas*. Her "Pray goody," is quite a gem, and invariably brings a double encore. C. B.  
June 21st, 1848.

### DRAMATIC INTELLIGENCE.

*FRENCH PLAYS.*—The present company seem to grow upon the public, and increase in favour at each representation. The houses are the best we have seen this season, more especially the localities attributed to the aristocracy, who seem to relish, amazingly, the broad humor and eccentric dialogue of the purloins of the Palais Royal. We shall not attempt to criticise too harshly either the pieces or the actors: the higher order of comedy is, of course, quite out of the question—even the wit and elegance of the vaudeville degenerates occasionally into the *risqué* and even the slightly *grivois*. The gestures and by-play of the actors would, perhaps, be all the better for a little sobering down; we except M. Ravel, who conveys his meaning without ever infringing on the rules of the strictest decorum, either by word or action; but, with all these restrictions, the audience is evidently amused—shouts of laughter ring throughout the house; and the best proof we can adduce of their being really pleased is, that they remain until the end. Since our last, we have to chronicle the performance of two new pieces, "*Un Mari à l'essai*," "A husband on trial;" and "*Le Poi aux Roses*—Anglice, "The mystery cleared up." The first turns upon the hesitations of a young lady, of the order of *grisettes*, who cannot make up her mind to marry the man whom her heart has chosen for its lord and master, for fear of having cause hereafter to repent, when it is too late; she, therefore, hits upon a somewhat original plan in such matters, and resolves to "take him on trial." The idea is rather grating to English ears; but it was taken good-humoredly, and was kept within due bounds—the pen of the Lord Chamberlain's reader having evidently



been employed to good purpose in several of the scenes. The fancy of the young lady brings about a complication of scenes of a ludicrous character, in which M. Ravel is quite in his element,—turning his naturally droll face to wonderful account, and convulsing into hysterical fits of laughter all who are fortunate enough to catch a glimpse of him. The affair winds up with a marriage, of course, with all the necessary forms prescribed by the laws; our heroine finding, by experience, that as lovers are but mortal men, even they have certain faults inherent to our frail nature, which she hopes time and domestic discipline may help to correct. Mesdames Duval and Lemesnil deserve much praise for the manner in which they contrived to get through certain points of the intrigue of a somewhat doubtful character. *Le Pot aux Roses* is a genuine burlesque, crammed with intrigue, highly spiced with puns and jokes, full of animation and fun, and, consequently, most amusing both to the audience and actors—the latter seeming as highly delighted as if they had been mere spectators. The said *Pot aux Roses* consists of a young grisette—the divinity who reigns paramount at this Parisian minor theatre—Margotte, who has no less than three lovers, two cousins and an uncle; an épicier, Chapelot, who deceives his wife; Madame Chapelot, who deceives her husband; Polydore, who deceives Madame Chapelot. After a number of plots and counterplots, all the parties are brought together, an explanation takes place, and everything is set right according to the most approved fashion in such matters. M. Ravel was never so richly humorous as in the part of the Chapeau Chinois. M. Grassot, whose *vis comica* is of a broader nature, played the amorous grocer to perfection. Mesdames Grassot and Duval acted with much spirit, and contributed to the success of the best burlesque we have seen for some time.

**THEATRE HISTORIQUE.**—The liberality of Mr. Mitchell has furnished these unfortunate speculators with a stage on which they may have a fair chance of exhibiting their talents before an English audience. We are inclined to the opinion that the spirited lessee of the St. James's Theatre is in reality the only person injured by this invasion of a rival company, and the only manager who has any real grounds for complaint; yet he is the only one who has stretched forth a helping hand in the hour of adversity, and by so doing has gone far towards re-establishing the claims of the English to impartiality, and a love of fair play. In our review of the first part of *Monte Cristo*, we cannot be expected to enter into any details either of the acting or composition of the piece; we have already more than once expressed our opinion of dramas founded on novels, as being intolerably tedious, monotonous, and uninteresting. A bad comedy may make a very good novel, but the best of novels does not contain the germ of even the most second-rate comedy: indeed, the better the novel, the worse the drama must necessarily be, the interest in the one case being entirely dependent on the completion of the details of the different characters; and in the other consisting in broad dashes and a bold outline, without ever descending to minutiae. We see no reason for excepting the drama of *Monte Cristo* from this condemnation; the dialogue is devoid of spirit and vitality; the action drags its slow length through five long acts, which might advantageously be cut down to two; the scenery has nothing peculiar to recommend it; the actors have no peculiar excellence, and seem to be reciting whole pages of the novel, and indulging in a few private remarks of their own, with a view of tacking together the years which are supposed to elapse between the acts. We may, however, except M. Melingue, or M. Alexandre—both names being attached to the part; which, however, may be explained by the

substitution of the former for the latter gentleman in the prison scene. M. Melingue is an actor of some merit; he has fire and energy, and produced much effect in the prison scene, with the governor and inspector: and in that, where, aided by the Abbé Faria, he discovers the authors of his incarceration. M. Boutin created some merriment as Caderouse, a silly, good-natured, drinking tailor; and Madame Lacressonnière was interesting in the part of Mercedes. For any further details of the piece we refer our readers to the novel itself; which, however improbable, nay, impossible—the events may be, is well written, highly interesting, and displays wonderful fertility of invention. Long before the opening of the doors a large crowd had assembled, not with the intention, as it turned out, of filling the theatre, but in the expectation of a continuance of the disturbances of Drury lane; however, they were disappointed, everything passed off in the most orderly manner. The house was good, although far from crowded, and fully bears us out in our opinion that the speculation was badly advised, and could not have a chance of success in London. If these performances be continued, we should advise some curtailment of the *entr'actes*—an hour and a half might easily be saved by a better arrangement of certain matters behind the curtain. J. DE C—.

## EPHEMERIDES.

NO. XXIII.

Our lips do meet, the while our hearts are twain;—  
The fading flower droops its head,  
And ne'er can know the bloom of life again;—  
The spirit of our love is fled.

Quick lay the lifeless body in its grave,  
Before corruption gain it;  
Without a taint love's mem'ry let us save,  
And part, ere falsehood stain it.

## ORIGINAL CORRESPONDENCE.

MISS MESSENT.

(To the Editor of the Musical World.)

SIR,—Having seen a notice of the Anacreontic Concert in the last number of your journal, in which your correspondent has entirely overlooked every other artiste but Mr. Osborne, and without wishing in the slightest degree to detract from the merits of that gentleman's performance, I feel it incumbent on me, in justice to very great talent, to mention that Miss Messent was also engaged for the occasion. As this young lady's talents are no doubt well known and appreciated by you, it is needless to offer any comment on them here; suffice it to say, that her rich soprano voice and pure style of singing won the admiration of an Irish audience, as was evinced by the applause bestowed upon the ballad, "The Grecian daughter," and the duet with Mr. Robinson, "The Exile's return," which were deservedly and rapturously encored. It is evident that Miss Messent's very superior talents will ensure her, in a very short time, a place amongst the first vocalists we have. It is, therefore, much to be regretted that a critic should have offered so personal an insult to this fair artiste; and, in order to prevent Miss Messent accusing the Irish of such ungratefulness, I am led to hope that you will grant this a place in the next number of your journal, as the omission of the young lady's name in the critique is calculated to wound the feelings of so promising an artiste.—I am, Sir, your most obedient servant,

Dublin, June 19th, 1848.

AN OLD SUBSCRIBER.

## ON TRANSPOSITION.

(To the Editor of the Musical World.)

SIR,—It is much believed that a composition considerably loses by placing it a tone or two, or even half a tone, higher or lower than that in which it was originally written. This belief is strengthened by an idea that particular keys are more adapted to particular sentiments than others. That this is an erroneous impression must be clear when we

find the classical composers indiscriminately employing all the keys for the expression of the different passions. E flat, for example, is usually considered a good key for a love song, but Mozart's most vigorous overture, "Die Zauberflöte," is written in this key. E natural, on the contrary, is designated a vigorous key, but in the same opera Mozart chose it for his solemn and touching aria, "Qui sdegno non s'accende." A hundred other examples might be given to strengthen my opinion; but on reflection, every one must see that the great masters thought very little about the nature of keys in depicting certain feelings of the mind; in fact, it would be absurd to do so, inasmuch as classical compositions modulate into many keys, and surely none would be so courageous as to maintain that pathetic ideas are confined to the so-called misnamed pathetic keys, for this would render modulation anything but pathetic, but on the contrary, abrupt and very limited. It remains now to show that a composition is not impaired by transposition. It is not the pitch of successionary notes that renders a melody good or bad; this is of minor importance to it. Beethoven's "Adelaide" is written for a man's voice, and there is no sensible reason why a bass singer should not lament for "Adelaide" as well as a tenor, and I believe a musician would as lieve hear Staudigl singing this song in G as Mario in B flat. If Haydn's beautiful song, "O tuneful voice," were transposed a semitone, or a tone or two lower or higher, it would lose none of its charms. There may be instances, however, when transposition would be detrimental, especially in orchestral compositions,—these are when the accompaniments become either too grave or acute, *alias* too low or high to produce the precise effects aimed at. But this does not affect the vocal portion of a composition, because the different qualities of the human voice, taken in the abstract, have each the same power, advantages, and disadvantages, notwithstanding that the tones in each of them be either lower or higher. Transposition is beneficial to art, because most of the songs of Handel, Mozart, &c., are too high for the general run of voices, consequently none but excellent singers dare attempt them; but by transposing them they come within the compass of any voice.—Your's faithfully,

FRENCH FLOWERS.

P.S.—Will any of your theoretical readers clearly define the term *Modulation*, and what is the first grand and fundamental requisite towards a knowledge of it?

SIMS REEVES AND JEMMY LIND.

(To the Editor of the Musical World.)

SIR,—I was much disappointed last week at not finding any reference to the Reeves affair in your journal. If I mistake not, you promised, in your number of the week before, that the subject should be resumed in your succeeding number. Either Mr. Reeves has made a false assertion, or he has been disgracefully treated. I cannot help fearing that the matter originated in the jealousy of "the Nightingale." Gardoni is no doubt an agreeable tenor for a prima donna to sing with, as he is always pleasing, and there is no danger of his giving his part a disagreeable importance; while Reeves is ambitious, and could, I suspect, at least divide the applause in "Lucia."—I am, &c. &c. HARMONICS.

ALBONI AND THE "OBSERVER."

(To the Editor of the Musical World.)

SIR,—May I be excused for inquiring how it is that no notice of Mlle Lind has yet appeared among the "Operatic Stars" noticed in your valuable and interesting journal? I also wish to call your attention to a barefaced assertion in the *Observer* of last Sunday, "that Alboni sang with feeling, though not with effect, in the scene from *Betty*, as her voice is evidently in a state of transition, from which it is not likely soon to recover." I know not what the critic means by effect, but the malignant and absurd criticisms on the Royal Italian Opera, which have of late appeared in the *Observer*, must be evident to all who read them.—I remain, Sir, your obedient servant. G. S. P.

THE SACRED HARMONICS.

(To the Editor of the Musical World.)

SIR,—You will know what value to attach to your "Early-closing" correspondent's letter, when I inform you that the performance of the Sacred Harmonic Society, complained of by him, was fixed before even the London Sacred Harmonic Society was in existence. To discuss the merits of the conductor of the latter society, and thereby raise it to an importance it does not possess, I am as little inclined as your correspondent; but if he be connected with the Early Closing Association, the best advice he can give his friends is, not uselessly to throw away their energies, and to avoid again becoming connected with parties whose

views tend more to their own advancement than to render assistance to others. That this is the view of the case entertained by the public may readily be inferred, when it is known that the two charitable (?) performances already given by the London Sacred Harmonic Society have entailed on their promoters a loss exceeding £250, without the least advantage to the charities! while their third performance (*The Seasons*) last Friday was attended by only 750 persons (one-third of what Exeter Hall is capable of containing); how many of whom paid for admission it is not difficult to estimate, seeing that free tickets were distributed among the band and chorus with a very lavish hand. Under these circumstances, the connection of the London Sacred Harmonic Society (already weakened by withdrawals) with "Early Closing" is ominous.—I am, Sir, your obedient servant,

June 22nd, 1848.

E. W.

## THE PHILOSOPHY OF LIFE.

NO. XIX.

SUFFER with a laughing lip,  
Let the wind thy branches strip —  
So the core be sound and green,  
Growth and vigour in thee dwell.  
Bud and blossom both may parch,  
Spanned by summer's burning arch—  
So the sap be fresh and clean,  
Bud and blossom yet shall swell.  
Measure woe with mocking eye,  
Jest and let the world go by—  
Strength is best in suffering seen,  
Learn to laugh and all goes well.

C. R.

## CONCERTS.

MR. STERNDAL BENNETT'S CONCERT.—The immense crowd that filled the Hanover Square Rooms to overflowing on the morning of Thursday, the 15th inst., was attracted by a programme of the real classical mould—such a one as Mr. Bennett has been in the habit of giving since he first came before the public. The selection was as follows:—

## PART I.

Music from <i>Midsummer Night's Dream</i>	Mendelssohn.
Overture.	
Scherzo.	
Notturmo.	
Wedding March.	
Aria—"Al Desio," Miss Dolby	Mozart.
Solo—Violin, on Hungarian National Airs, Herr Molique	Molique.
Aria—Madame Dorus Gras, ( <i>Lucia di Lammermoor</i> )	Donizetti.
Concerto—MS. Pianoforte, Mr. W. S. Bennett	Bennett.
Song—Mr. Lockey, "O beauteous daughter of the starry race"	Beethoven.
Two-part Song—Misses Holroyd, "Abendlied"	Mendelssohn.
Overture—( <i>Parisina</i> )	Bennett.

## PART II.

Grand Septet in E flat (2nd Part), for Violin, Tenor, Violoncello, Clarinet, Bassoon, Horn and Double Bass; Herr Molique, Messrs. Hill, Platti, Williams, Baumann, Platt, and Howell	Beethoven.
Song—Miss Duval, "In questa tomba"	Beethoven.
Solo—Violoncello, Signor Platti.	
Aria—Madame Dorus Gras, "Non mi Dir"	Mozart.
Caprice in E major—Pianoforte, Mr. W. S. Bennett, (Op. 22)	Bennett.
Air—Mr. Latter, ( <i>Elijah</i> )	Mendelssohn.
Songs—Miss Dolby, ("The Young Highland Rover")	Bennett.
"Rosea gathering"	Mendelssohn.
Trio—Madame Dorus Gras, Miss Dolby, and Mr. Lockey, "Mi lasci"	Winter.
Overture—( <i>Der Freyschütz</i> )	Weber.

We must be brief in our remarks, our columns being literally gorged with concerts this week. The *Midsummer Night's Dream* music, executed with spirit by a numerous orchestra, led by Mr. Dando and conducted by Mr. Lucas,



created the most intense interest. The *scherzo*—in which the flute-playing of Mr. Ribas in the concluding passage was as marvellous as when Mendelssohn first complimented him on the manner in which he interpreted his music—was encored and repeated; the march was also encored, but Mr. Lucas having a long concert before him, wisely refrained from accepting the compliment. Miss Dolby sang the "Al desio,"—as Miss Dolby generally sings the music of Mozart—to perfection; but where were the orchestral parts? Molique's fantasia on Russian airs is an admirable thing of its kind, the *air varié* is handled with infinite *esprit*, and the Hungarian march (the same which Berlioz has introduced with such astounding effect in his *Faust*) is arranged with great ingenuity. Molique's playing was first-rate in every respect. Madame Dorus Gras sang the air from *Lucia* with a brilliancy of execution and warmth of style not easily surpassed.

Mr. Bennett's MS. concerto is an old acquaintance (we wish we could record the contrary); it was composed in 1843, and first performed by the author at the sixth Philharmonic concert, on Monday, June 5th, in the same year. As far as we can recollect, the only material alteration which Mr. Bennett has made in this concerto is the substitution of the slow movement in F major from his first published concerto in D minor, for an *allegretto scherzando*, with accompaniments for the quartet and flute, in the same key; and further, if we recollect aright, we prefer the old movement to the one interpolated. In the *Musical Examiner* of the day we find the following, in a long analysis of the concerto:—

"The serenade in F major, *Allegretto scherzando*, which follows, is one of those happy trains of thought, the inspiration of a moment, which if not at once laid hold of and embodied, would soon be lost for ever. It is a current of charming melody, unceasing and untiring, merely accompanied by the quartet, with an occasional few notes for the flute. The effect is deliciously fresh, and as far as a single hearing (for this was not tried at the rehearsal) allows us to judge, the conception and development are altogether faultless."

The first movement of the *concert-stück* (so it was designated of old, and properly, we think,) is glowing and passionate; the *finale*, in the major key, joyous and exhilarating. We have no time to criticise it now, and must content ourselves with recording our impression that it is a fine but unequal work; the last movement is perfection, but the first is occasionally obscure. We must hear it again. Mr. Bennett's playing was magnificent in every respect, and the applause with which the concerto was received was enthusiastic. Would that Mr. Bennett would favour us with a few more such. We have no patience with his non-productiveness, whatever may be the cause of it: such a genius lost to his country and his art is a sign of the times that speaks volumes, and should not be disregarded. If we were Prince Albert, we would offer Mr. Bennett a thousand pounds per annum to give up teaching, and devote himself wholly to composition and the pianoforte. Perhaps H. R. H. may feel disposed to adopt our hint; we are sure Mr. Bennett would not say "nay."

Beethoven's beautiful song, better known as "Amid the starry thrones," which is very seldom sung considering its merits, was delivered by Mr. Lockey with classical purity; and the Misses Holroyd laboured zealously, and not without success, to give a true reading of Mendelssohn's delicious "Evening Song."

The overture to *Parisina* was not well played. This splendid work appears destined to suffer from imperfect interpretation: a fate pursues it. It must have been very carelessly rehearsed, for we cannot imagine that the key of F sharp minor, although orchestrally unusual, would frighten such

accomplished executants as numbered among the ranks of Mr. Bennett's orchestra.

The second part must be shortly dismissed. The three last movements of Beethoven's *septet* were played with capital effect, as might have been anticipated from a glance at the names of the artists engaged upon it. Miss Duval sang the gloomy and expressive song of Beethoven exceedingly well. Piatti's violoncello solo was the perfection of graceful and facile execution. Madame Dorus Gras "Non mi dir" equally exhibited the taste of a conscientious artist, and the ease of an accomplished singer. The enchanting *Caprice* of Mr. Bennett, perhaps his most finished and admirable work, magnificently performed by the composer, was a pleasant reminiscence of old times; we never listened to a more agreeable combination of fine music and faultless playing. Mr. Latter did his very best for the impressive air in F sharp minor, "It is enough, Oh Lord!" from *Elijah*. Both Miss Dolby's ballads were happily chosen and beautifully interpreted; the "Young Highland Rover" is a gem of graceful simplicity, and the "Roses gathering" one of the freshest and most captivating of the vocal bagatelles of Mendelssohn. Winter's pretty trio was delivered with irreproachable correctness by Madame Dorus, Miss Dolby, and Mr. Lockey; and the overture to *Der Freyschutz* vigorously executed, wound up, with effect, one of the most interesting and intellectual concerts we ever attended.

MADAME DULCKEN's grand annual concert took place at the Royal Italian Opera, on Friday morning, the sixth instant. A large and brilliant concourse attended. The programme provided was splendid and various. Madame Dulcken was assisted by all the artists, vocal and instrumental, of the Royal Italian Opera. The concert commenced with the overture to *Fidelio*, which was played with spirit and discretion under the direction of Mr. Lucas. Salvi and Rovere then sang the favorite duet, "Se inclinassi," from the *Italiana in Algeri*, with great applause; but this is out of place in a concert room. Mdle. Corbari's singing of the "Mi tradi" from *Don Giovanni*, has long established her fame as a most conscientious and admirable interpreter of the highest school of music. Signor Marras was favorably received in a *romanza* from Mercadante's *Il Giuramento*, which he sang with infinite taste. Madame Dulcken's performance of Weber's *Concert Stück* is admirable in every respect. The brilliancy of her execution, and the vivid coloring she imparts to this sparkling and irresistible composition, evidence the greatest art and feeling. The crispness of Madame Dulcken's touch, her evenness of tone, and the entraining vivacity of her execution in passages of immense difficulty and velocity, are points for which she has long been celebrated, no less than for that classical style which conspicuously shines in her performances. The applause was enthusiastic. Alboni's "Non più mesta" excited the usual *furore*; how could it be otherwise? Madame Persiani's wonderful execution in the "Luce di quest'anima," from *Linda di Chamouni*, won her an encore, in which all the orchestra joined. Herr Molique performed, for the first time in England, two Styrian airs composed by himself: they are quaint and striking, and are varied so as to involve great difficulties of execution. The violinist mastered them with incomparable ease, and was loudly applauded. Madame Pauline Garcia sang a cavatina from the *Maid of Artois* in a manner that was all but Malibran. Madame Sabatier was announced, but was hindered from appearing by indisposition. The loss occasioned by her absence created no small disappointment among the audience. The charming *fauvette* has already numberless admirers in this metropolis. Madame Dulcken then performed Charles Meyer's *Il Tremolo* with

"plendid neatness of execution and immense effect. Pauline Garcia and Tamburini gave the "Dunque io son" from the *Barbire*—need it be told how admirably? and the first part concluded with Hector Berlioz' brilliant Hungarian March from *Faust*, performed under the direction of the celebrated composer himself. Between the parts, Mr. Wallace's popular new national anthem, "Queen Victoria God protect," was sung by the whole chorus, with principals.

The second part opened with a recitative and aria, with chorus, from the *Mount of Olives*: the solos were charmingly rendered by Castellan. The duet from the *Favorita*, "Ah! fuggi," sung by Grisi and Mario, created an immense sensation, and narrowly escaped an encore. As much as we were delighted with Madame Dulcken in Weber's *Concert-Stück*, and Meyer's *Tremolo*, we were still more struck with pleasure at the fair pianist's admirable talent in Mendelssohn's *andante* and *rondo* from his first concerto. It was indeed a treat of the highest order, and rarely have we heard a great work interpreted with more taste, feeling, and brilliancy. Madame Dulcken is always heard to advantage with an orchestra—and we could not pay her a greater compliment. The "Bel raggio" of Grisi is too well known to demand any notice; the like may be predicated of Mario's "In terra ci dividero," from *Le Due Illustre Rivali*. The celebrated trio from the *Matrimonio Segreto* was sung with infinite humour and spirit by Grisi, Persiani, and Alboni. Moscheles' grand duo for two pianofortes, "Hommage à Handel," by Madame Dulcken and Mons. Hallé, was wonderfully played, and was received with tremendous applause. Every occasion we have of hearing Hallé increases our admiration of his talent, and our wonder at the inexplicable and impolitic apathy of the Philharmonic directors, in persisting to deprive the subscribers of the advantage of listening to him in some classical concerto. Sterndale Bennett ought to have proposed Hallé; no one would have dreamed of opposing so reasonable a proposition. The overture to the *Freyshutz* terminated one of the best concerts of the season. Messrs. Lucas, Wallace, and Hector Berlioz officiated, *vicissim*, as conductors. The theatre was crowded to overflow.

JOHN PARRY'S.—John Parry's name is associated with all that is humorous, and people go to his concerts for the sole purpose of being made transcendently happy by the simple process of cachinnatory excitation. But other people go contrariwise: not that they do not go to inhale the laughing gas that fills the room, when John Parry interprets Albert Smith, but they love to mix the *utile* with the *dulce*—these are not the exact Latin words, but they will do for the unlearned—and consequently admire the "bits of serious" that John Parry provides as a set-off to his laughing gas.

Now the feast that John Parry provided was excellently diversified with antagonistic materials. There were works from the pens of Schulhoff and Weber; Balfe and Masters; Howard Glover and Fioravanti; Ricci and Benedict; Ernst and Pacini; Puget and Bellini; Parry and Donizetti; Albert Smith and Beethoven. If from these variety could not be obtained, why then, we should like to know, from what other source, or sources, it could?

The concert sailed off with the trio, "Io diso," said to be written by Fioravanti—a mistake which we shall take leave to correct on some future occasion, when otherwise engaged than in the consideration of John Parry's concert—and was capitably sung by the ladies Emma Lucombe, F. Lablache, and the Signor F. Lablache. We have said F. Lablache, to avoid using the hackneyed term, or import, Lablache, jun., as well as to save time. This is no small matter in a journal

of our kind. A duet for two pianofortes—the one rosewood, the other mahogany, or *vice versa*—allows us to enlarge at considerable length and breadth on the performances of Messrs. S. J. Noble and W. H. Holmes, for man—at least, the artist—is nought without two initials. Mr. Sims Reeves gave Beethoven's "Adelaide" most exquisitely, by particular desire. We wish the same desire had been extended to all the artists, who, nevertheless, acquitted themselves in the like manner: Mr. R. Blagrove's solo on the viola was an Ernst performance, and betokened a climax of feeling and the essence of mechanism. The "Papucchie" of Lablache, jun.—we mean F. Lablache—was paternally comic and lineally arabesque. Madame Dulcken's performance of Schulhoff's *fantasia*, had the composer seen her play, must have inspired him all his life with envy that he could not transfer her style of transient graces to his music paper. The "Voices from Home" is a most pleasing ballad, and was warbled in the most pleasing manner by Miss Rowland, a most pleasing pupil of Mrs. Howard Glover, a more than most pleasing instructor of song and singing. The French songs of Madame Sabatier were like recollections of heartsease, botanically as well as physically speaking. "Ma Brunette" (encored), we should have infinitely preferred to "Benedetta," but that "Benedetta" pleased us infinitely more than "Brunette," and yet

"Neither either overcame."

This line is not to be found anywhere. The Misses Williams—Oh, dainty duettinists!—double-warbled Benedict's leafy duo, "Mid waving trees," and won universalities of extoliation. Miss Emma Lucombe's scena from *La Sonnambula* displayed her nice appreciation of the beautiful, and proved her passionately attached to Bellini's music. Under the word "passionately" we have furtively conveyed our favourable impression of Miss Emma Lucombe's singing. The Misses Pyne, with Mr. J. Calkin, sang a celebrated trio; after which John—why should we say "Parry?"—no, we shall stick to John; well, then, to take up our sentence—after which John gave his new scena, which John has called, "The rehearsal of an operetta." Now John took his hint from the *Prova d'un Opera Seria*, but, nevertheless, the scena is perfectly original, and is no more like its operatic prototype than John's singing resembles Tamburini's—which it does by the way, especially in the *false* *setto*, though not quite so flexible, nor subject to long shakes. The encore, of course, was tremendous; nay, many would have encored John before he commenced; and verily we would recommend this practice to all future hearers, as it would be a great saving in the expenditure of time.

Mr. Benedict conducted all *morceaux* appertaining unto part the first.

The second part commenced vigorously with the Distin Family, who on their Saxe-horns gave, with terrible and resounding effect, a quartet of Beethoven: and, surely, never did quartet of Beethoven before obtain more energetic interpreters. Next came, pathetic-bent, both Miss Emma Lucombe and Mr. Sims Reeves, and gave with graphic and soul-stirring effect Donizetti's duetto, "Sulla tomba," from the *Lucia*. Now, upon the heels of the duet followed Regondi's *fantasia* on the concertina, which moved the audience to wonder and admiration: whereupon Mr. W. Farren, in no wise daunted, gave Balfe's "Postiglione,"—good—and parting, made way for Madame F. Lablache and a Scotch ballad. To this succeeded the chorus, "Beauty's praise," from the *Preciosa*, the execution of which deserved all the praise beauty could bestow. Then came Reeves, and awayed all hearts in the



"Angiol d'amore"—Mario's heretofore—from the *Favorita*. A duet from the *Sevanti* next was given, in which Signor and Madame F. Lablache figured to admiration. Miss Emma Lucombe succeeded in Masters' Ballad, "I've flowers to sell," which she mastered with her customary ease and grace. The concert wound up superlatively with the true history of England, which being tremendously encoored, John supplied "The master and pupil, or the true expression of Jeannette and Jeanot," at which the audience screamed vociferously, and the concert being terminated, went their way homewards entirely pleased with, and loudly lauding the immortal John and his entertainment.

Signor Negri conducted the second part.

Miss STEELE and Mr. BRINLEY RICHARDS gave a very excellent concert at the Hanover Rooms, on Friday evening. The attendance was brilliant and numerous, every part of the room, not excepting the orchestra, being literally crowded. In the royal box we observed His Grace the Duke of Newcastle, the Ladies Pelham Clinton, Lord Charles Clinton, Sir John and Lady Campbell, Lady Parker, Lady Taunton, &c. The Duke of Newcastle arrived at the commencement of the concert, and paid Mr. Richards the great compliment of remaining during the whole evening. Unlike most of those affairs called benefit concerts, Miss Steele and Mr. Richards, on the present occasion, gave their friends the advantage of hearing compositions interpreted by the resources of a well organised orchestra. The vocalists were Madlle. di Mendi, Miss Rainforth, Miss Birch, Madame D'Oskolski, the Misses Williams and Miss Steele; Messrs. Sims Reeves, Calkin, Seguin, F. Lablache, and John Parry. Mozart's magnificent Sinfonia in G minor, with which the first part began, requires no observation here; it was played with great spirit, and was finely conducted by Benedict. Mr. Brinley Richards, whose reception was most enthusiastic, selected for his first solo the well-known, but glorious composition of Mendelssohn, the Concerto in G. Mr. Richards' playing was characterised by the highest classical expression, united to all those mechanical requisites which have placed him in the first rank of English pianists. He was applauded with warmth throughout. The termination of each movement was hailed with the most unanimous applause, and the very flattering encomiums bestowed by his brother artists, upon the manner in which Mr. Richards interpreted this concerto, must be a source of general and lasting gratification to him. The pianoforte upon which Mr. Richards performed is well worthy of remark, for its very powerful and crisp intonation. It was one of Broadwood's concert grand-pianofortes. Miss Steele, who was in excellent voice, was eminently successful in Rossini's aria, "In si barbara. The fine pure tones of her voice, her musician-like reading of the text, and the admirable manner in which she delivered this aria, are well deserving observation, and the effect which she produced upon her numerous auditors, was significantly testified by the unanimous applause with which her performances were greeted. Madlle. di Mendi warbled with exquisite gracefulness Donizetti's Tyrolienne, "In questo semplece." A tremendous encore announced the successful and impassioned style in which Mr. Sims Reeves gave the "Fra poco a me," with one exception only he stands without a rival,—with F. Lablache, who sang an aria from *Don Giovanni*, he gave the duet, "Voglio dire si lo stappendo," and he also joined in a quartet in Mendelssohn's lovely "Autumn Song," with Miss A. Williams, Miss Steele, and Seguin. Benedict's successful duet, "Mid waving trees," was given with much effect by the Misses Williams. The first act wound up with Mr. Brinley Richards' overture in F

minor. The orchestra gave this with immense spirit, and at a pace bordering upon the incredible, when the difficulties with which this overture abounds are brought into consideration. We have heard this work tried, but certainly never before played. It was conducted by the composer.

Between the acts, the Students of the Royal Academy of Music sang a new madrigal, by Mr. Richards, entitled, "Ye little birds;" we do not know by whom the words were written. The effect of the madrigal was, in some measure, injured from a sufficient want of care in the different shades of expression. Madrigal singing, like madrigal writing, is not such an easy affair as it looks. Mr. Richards deserves much credit for the manner in which he has treated his madrigal: it possesses great vocal effects, and abounds with that quaintness of phrasing so singularly felicitous in some of the old writers.

One of the most beautiful overtures of modern times, and decidedly the most graceful, is the overture of the *Naiades*; and this work, conducted by its gifted author, began the second act. The orchestra gave this *con amore*; it was exceedingly well played, and as deservedly applauded by the entire audience. Miss Steele received a very unanimous encore in Dr. Arne's song, "Where the bee sucks;" and a similar compliment was accorded to Miss Rainforth in a song by Wallace. Mr. Brinley Richards played two elegant new compositions for the pianoforte. The first an *Andante*, and the second a *Nocturne*. They were both admirably played, and well received. To the musician, the *Andante* is the most attractive, as it abounds with melodious phrasing. The brilliancy of the *Nocturne* allows more scope for the exhibition of the performer; and for this reason, possibly, it was more highly relished by the audience. Mr. Richards deserves credit for the delicacy and expression with which he interpreted Mendelssohn's ever-fresh, ever-sparkling "Lied," from the fifth book. A very effective and well instrumented duet by Mr. Richards, "Now moonlight gems the silvery sea," was well sung by Miss A. Williams and Mr. W. H. Seguin. "Ye spotted snakes" received ample justice at the hands of Miss Steele, Miss M. W. Williams, Messrs. Calkin and Seguin. The powerful tones of Miss Birch's voice were amply significant in Balfe's ballad, "Sweet Rose." M. Giulio Regondi played a brilliant solo on the concertina, accompanied by Benedict. Notwithstanding the intense heat, the audience behaved most braveful, and sat out the entire evening. John Parry's new reading of Jeannette and Jeanot created great amusement. The concert went off admirably in every respect. Mr. Willy led, and Messrs. Benedict and Sterndale Bennett officiated most ably as conductors. We omitted to state, that the concert was under the immediate patronage of His Royal Highness the Duke of Cambridge. This concert, altogether, may be reckoned one of the best of the season.

MADLLE. STÖPEL'S CONCERT.—This took place yesterday morning at the Hanover Square Rooms, which were crowded to suffocation by a brilliant and fashionable audience. The programme was interesting in many respects, and in no respect more than in the opportunity it afforded the clever young artiste, whose name stood at the head of the concert, of exhibiting the double talent, very rare, indeed, in female musicians, of composer and pianist. Madlle. Stöpel is a pianist of more than ordinary talent. She has acquired the facility and certainty that depend on good method, and a mechanical adroitness that is beyond the reach of so many hard-working practisers. Nature has gifted her with a quickness of acquirement which is granted to few, and has provided her with those physical requisites which are so essential to its development.

In addition to this, Madlle. Stœpel appears to possess those mental requisites which suggest correctness of style, and forbid the presence of exaggerated or affected expression, united with a temperament which lends itself happily to all the varieties of effect, and sets coldness and apathy at defiance. Her tone is essentially musical, round and clear, without any indication of hardness or inequality. At the same time her touch is crisp, her wrist free, her finger sharp and powerful. With such a combination of mental and physical qualities, it may be not unreasonably anticipated that at no very distant period—providing nature be aided by art, and that assiduous study go hand in hand with inherent taste and aptitude—Mdlle. Hélène Stœpel will reach a very eminent position among modern pianists. As a composer, we are less in a position to judge of her capabilities, what we have heard of her productions being confined to what, comparatively speaking, are but *bagatelles*; since elegant as they undoubtedly are, and well written in the bargain, the pieces with which Madlle. Stœpel favoured her audience yesterday morning, can be regarded in no other light.

But let us briefly glance at the programme. The performances began with Auber's pretty overture to *Le Cheval de Bronze*, arranged for sixteen players on eight pianofortes, executed by Madlle. Hélène Stœpel, M. Gorla, &c. &c. The effect of this was sufficiently noisy. The trio, "Oh! Nume benefico" (*Gazza Ladra*), well rendered by Miss Miran, Signor Ciabatta, and Mr. Gregg, followed, and was succeeded by the romance from *Robert le Diable*, "Va dit elle," sung with great feeling by Madame Cailly, who has a clear-toned, beautiful *soprano*. It will be remembered that we announced Mad. Cailly's arrival from the West Indies, in a recent number.

Rousselot's *Septuor*, in A flat, has come under our notice very lately, but we were not the less delighted to welcome it again. It is a fine composition, original as well as masterly. The union of the *adagio* and *scherzo* in the second movement is quite a new idea, and is treated with a freedom of fancy that is quite refreshing in these days of musical pedantry and musical plagiarism. The *finale*, also, is very happy, abounding in graceful *motivi*, which are treated with the skill of an accomplished musician. The interpretation of this work, which abounds in difficulties for the pianoforte, must have thoroughly satisfied the composer, who himself played the violoncello. Madlle. Stœpel played with immense fire and energy; her execution of the passages in the *allegro* and *finale* was remarkable for force and certainty, while the union of feeling and *entrain* in the double expression of the second movement gave the fullest development to its meaning. The parts for the violin, violoncello, oboe, bassoon, horn, and double-bass, were played to perfection by Messrs. Sainton, Rousselot, Barret, Baumann, Jarrett, and Rowland, each in his way unrivalled. The *septet* was received throughout with the utmost enthusiasm.

Mdlle. Stœpel's next performance was less interesting in a musical sense, though not less remarkable as a feat of execution. It was Döhler's fantasia on airs from *Guillaume Tell*, a piece in which all the superfluous difficulties of the ultra-modern school are crowded with an exuberant hand. These were conquered with perfect ease by Mdlle. Stœpel, and the effect was exceedingly brilliant.

To make an end of the most interesting part of the concert, we may at once say, that the third and last performance of Mdlle. Stœpel consisted of two little *morceaux* of her own composition. The first and best, called "Reverie," is an elegant study on reiterated notes, involving a charming melody which forms the basis. The second, called the "Dragoner Walzer," is a movement *à la valse*, of which the first theme is

brilliant and exhilarating, the second graceful and melodious, including some skilful and well-conducted imitations. Both were admirably played, and both afforded unqualified pleasure.

Among the other points of consequence in the programme, we must briefly allude to the solos for the violin and violoncello by Sainton and Rousselot, both capitally executed; a solo upon a very original and strangely constructed instrument called the *xylo-cordeon*, played with great cleverness and facility by Herr Franz Stœpel, the inventor; and another of Auber's overtures, *La Bayadere*, for sixteen pianists on eight pianos, led, as before, by Mdlle. Stœpel and M. Gorla, for which what we said of the other may stand. The rest of the vocal pieces will not admit of being mentioned all in detail. Miss Bassano and Mr. Sims Reeves were encored in the *Sonnambula* duet, "Prendi l'anel," and well merited the compliment. Signor Marras received a similar compliment, which was due to his chaste and artistic interpretation of the popular romance, "Chusa del Ciel," from *La Favorita*. The "Chanteurs des Pyrenees" were equally fortunate in one of their popular glees. Signor Ciabatta sang Linley's pretty ballad, "Dream no more," with great purity, and joined Miss Miran in the duet "Bella imago," from *Semiramide*. Herr Becker, a singer from Vienna, of whom one of our contributors has elsewhere spoken, sang two of his German *lieder* with great success, the first of which, "Ungeduld," by Curschmann, (known in English as "I'd carve it on the bark"), pleased universally. The "A te diro" (*Roberto Devereux*) by Mr. Sims Reeves, was a highly finished performance; and Miss Bassano's "Quando il core" won and deserved general approval. Mdlle. Boulangé Kunze obtained great applause in an air from the *Sonnambula*, followed by a German romance, which was equally well received. A Mdlle. Loharney was also announced, but we did not hear her sing; nor Mdlle. Groa, from whom much was expected, who did not sing at all, for some reason unexplained.

By this, her first grand concert, Mdlle. Stœpel has established herself in a prominent position among the resident professors of this metropolis, a position which there is every reason to think she will honourably maintain. It is but just to state that she is indebted for her musical education to her father, Dr. Stœpel.

MISS CLARA LOVEDAY'S.—This charming and talented *Pianiste* gave her last *Soirée Musicale* on the 19th instant, at her residence, 9, Berners-street, on which occasion she displayed, to great advantage, her brilliant and energetic style of execution in the performance of Prudent's *Lucia*, and Thalberg's *La Muette*, and created a perfect *furor*. Miss Loveday was assisted by Madame Hennelle, Signor Tagliafico, Madame Boulangé Kunze, Mr. Land, the Misses Pyne, Mr. F. B. Jewson and Madame Sabatier. Lady Theresa Lewis has kindly granted Miss Loveday the use of her *salon*, at Kent House, Knightsbridge, for a *Matinée Musicale*, on the 30th inst.

MRS. SCHWARZ'S CONCERT.—This talented professor of the pianoforte gave her annual concert on Wednesday evening, at Crosby Hall, which went off with great *éclat*. The programme contained the names of some of our most popular vocalists: the Misses Birch, the Misses Williams, the Misses Pyne, Miss Bassano, Miss Miran, and Miss Rainforth. The Misses Williams and Pyne sung some of their beautiful duets with their usual success. Miss Birch was encored in the pretty ballad, "I've given to him my heart." Miss Miran had the same honour awarded to her in the new song by Baker, "They tell me that my heart is changed." The fair *beneficiaire* played the rondo of Hummel in A, accompanied by Messrs. Pratten,



Ganz, Goffric, F. Stöpel, and Pröger: her execution is brilliant, pure, and elegant; her style quite unaffected; she displayed much feeling and taste, and was warmly applauded.

Messrs. Pratten and Goffric had their share of success in their respective solos for the flute and violin, and Mr. Steglich performed a grand duet for the French horn and pianoforte with Mrs. Schwab, in which they both displayed their talent to great advantage, and merited the unanimous applause bestowed on them. Herr Becker, a new singer from Vienna, made a decided hit in some German songs: in the one by Flotow, called "Home," he was enthusiastically encored. His voice is powerful, and he sings with great taste.

The concert was ably conducted by Messrs. Maretzek and Lavenut. Miss Rainforth, who had been unavoidably detained by other professional duties, unfortunately arrived too late, the concert having terminated sooner than expected. The hall was crowded.

**Mlle. ANICHINI'S CONCERT.**—This concert, which took place on Monday afternoon, at the splendid residence of Arthur Webster, Esq. (one of the lessees of the Royal Italian Opera), was more a *fête champêtre* with music than a concert. Mlle. Anichini is an eminent professor of the vocal art, and is largely patronised by the nobility and fashion of this Metropolis. Her own talents are distinguished, and with the phalanx of esteemed artists whom she engaged to assist her, rendered her *matinée* one of singular interest.

We have lost the programme, and our memory is defective; our notice will therefore, in all probability, be wanting in accuracy; we must, however, make the best of what we can recall from the past.

The day, which began cloudily, after a short space melted into sunshine, and before three o'clock, the hour appointed for commencement, Sol was darting his beams from the midst of a limitless blue sky, with pitiless vehemence.

One by one the equipages—equipages of every variety—arrived, and anon out stepped a nobleman and his lady, anon a fashionable or fashionables, anon an artist or artists, rich or poor, instrumental or vocal, as the case might be. In a short space the gorgeously caparisoned *salons* of Mr. Webster's princely mansion were filled with a many-hued crowd, that ran from the house to the laughing gardens, and *vice versa*, like bees or ants, through the inlets and outlets of their poly-sided habitations.

The house is situate at Fulham; and when we arrived we strolled into the garden, and looked at the old church on the other side of the bridge, and drank our eyes full of the water, and inhaled the odour of the flowers, and heard the wind moaning in the trees, and the birds singing in the sky, and the insects buzzing in the bushes and upon the grass, and went into the kitchen-garden, and saw a monkey and a poodle.

When we returned to the mansion we found the artists in full concert, and the guests in full hearing; we felt the melody flowing in streams from the lips of the comely Corbari, who looked like a ripe peach hanging lovingly from the side of an orchard wall. Anon Marini's voice smote the air, and the unseen animalcules "fled away afeard." Suddenly we recognised the delicate tones of Mademoiselle Anichini's mellow *soprano*, which made music such as seraphs love to hear. Then a fair damsel, who looked like the La Vallière of Louis XIV., whose name (as we gathered by inquiry) was Guenée, touched the keys of a silver-toned Broadwood, and with ravishing strains made the senses ache again. Then a violoncello, then a clarinet, (Piaff and Biletta were the minstrels), and then a thrush, a *fauvette à tête noire*,

Sabatier by name, in turn enchanted all ears, and made the pulse quiver with delight.

After a space, the guests were summoned by the bequest of the munificent host to a tent which was pight in the pleasantest spot of the garden, where, in company with lovely dames and gallant cavaliers, we partook of ices and sherbet, and spicy cakes, and sparkling wines, and juicy fruits, and pastries that gladdened the palate, until we could eat and drink no more.

On our return our ears were again assailed with dulcet sounds, issuing, like arrows that pierced with keen pleasure, from the vermillion throats of Castellan and Steffanoni; and then, strange song, breathed from the nostrils of the mysterious tenor who was to have come out in Edgardo, but suddenly was not, for oblivion took him, varied the mellifluous tune that flowed like clear water from the fairer lips of the lady-birds of song; and Michael Costa, the illustrious *maestro*, and Jules de Glimes, the *Debonnaire*, and Biletta of the *Ballet*, and Piaff of the cheerful countenance, played symphonies on the piano, and the voices and the instruments mingled and went up to heaven, as two flames that embrace and become one, or two souls anastomosed into monotone, or duads that, losing their identity, are monads.

What more happened we cannot recollect. Memory looks back in vain; the burning glitter of past joy puts out its eyes.

We remember that we went once more back to the tent, pight in the pleasantest part of the garden; but all the cakes and wine were gone. So, taking one more look at the old church on the other side of the bridge, we went too.

We have said that we lost our programme, which must serve as our apology for leaving out the names of the pieces.

But Mlle. Anichini's was, indeed, a pleasant concert.

#### EXETER HALL.

(From a Correspondent.)

ALTHOUGH the music of Haydn's *Seasons* has, for the most part, been long familiar to musical circles, it is only within these few years that the work in its entire shape has been presented to the public. No wonder, therefore, that the announcement of the *Seasons* for yesterday se'night, by the London Sacred Harmonists, for the benefit of Mr. Surman, drew together a large audience at Exeter Hall. Before we proceed to notice the performance, we will bestow a word or two on the new version of the words with which we are here presented. In the prefatory paragraph, Mr. Taylor, the editor, says "The poem of Thompson is the basis of my version, which thus acquires the vigour of an original work, instead of the feebleness of a translation. The oratorio will now, I hope, present itself as the music of a great master, chiefly written to words of striking and varied beauty, familiar to English ears." As Baron Von Swerton's version of the English poets are remarkable only for showing the maximum of nonsense that can be contained in a given number of words, it says little for the present version that it is an improvement on the former one.

The performers on Friday se'night were, the Misses Birch, Martha Williams, Stewart, and Byers; Messrs. Phillips, Lockey, Benson, and Machin. Although the performance, on the whole, went off with credit and *éclat*, there were several slips (some of them serious ones). Mr. Phillips alone, among the gentlemen soloists, appeared thoroughly at his ease: his first song, "With joy th' impatient husbandman," eliciting a loud and just tribute of applause. Miss Birch nearly obtained an encore in the air, "Here amid these calm recesses;" the

concluding movement would, however, have been better for a little more study. The fair toast, Eliza Birch, had but a small share of the music allotted to her, but she sang very nicely, and looked very handsome; and let those of her own sex who are inclined to quarrel with this latter quality, remember that it is her *misfortune*, and not her fault. The trio and chorus, "Kind Nature now unfolds her store," one of the gems of the work, was admirably sung by Miss Birch, and Messrs. Benson and Machin. The Hunting Chorus, spite of the very defective playing of the horns, was encored; as was also Miss Birch in her concluding song, "There was a squire." The fine trio and chorus, "Tis come, the great and glorious morn," makes a noble conclusion to the work. Here the vocalists, chorus and all, acquitted themselves admirably, but the orchestra showed want of more rehearsing. Mr. Surman conducted with great precision.

#### PROVINCIAL.

WORCESTER, June 17th.—(Extract from a private letter).—Classical music is the order of the day here, as well as in London: it is to be hoped that such taste will continue for ever. Miss Haynes and Miss Deering, of Powick Court, gave a grand *Matinée Musicale* last Thursday, at which, I am happy to add, various pupils of Mr. Cianchettini appeared, and to the best advantage. Indeed, I have seldom heard Mendelssohn's admirable *Lieder ohne Worte* (books 5 and 6) better interpreted by ladies, amateurs; nor Pixis's brilliant concerto (op. 100); nor Dussak's G minor (op. 49); nor that matchless effusion of Emperor Beethoven, the concerto in E flat (op. 73); nor his symphony in C minor, beautifully arranged for the pianoforte by Kalkbrenner. Indeed I have seldom had such a musical treat out of London: it redounds greatly to the credit of the above-mentioned truly amiable and accomplished ladies, as well as to Mr. Cianchettini: for what is a poor master if not properly encouraged? Mr. C. was asked also for a pianoforte performance: he favoured the company with Louis Adam's admirable sonata in F minor, as also with one of Beethoven's GEM of GEMS, his op. 26, a universal favourite indeed. O. BEETHOVEN!

NEWCASTLE-ON-TYNE.—The Edinburgh Company's performances here terminated at the theatre on Monday night, when Mrs. Glover made her appearance as Widow Green in the *Love Chase*, for the benefit of her son, Mr. E. Glover. Of Mrs. Glover's "Widow Green" it would be idle to say a word—she plays it as no one else can. Miss Fitzpatrick, who was engaged to play Constance, acquitted herself admirably. On the fall of the curtain, Mr. Glover addressed the audience, and thanked them for the patronage the company had received. Mrs. Glover of course was called for, and after her Miss Fitzpatrick, and the warmth of applause bestowed must have told her how great a favourite she is. The house was elegantly and well filled. We understand Miss Fitzpatrick and Mr. Bennett are engaged for the race week.

#### NOTICE.

Subscribers are respectfully requested to forward their Subscriptions up to June to the Publisher.

#### MISCELLANEOUS.

MASSOL.—This celebrated singer has been persuaded by Mr. Benedict to assist at his concert on Monday morning. Massol will sing the well-known barytone air for the King, from Donizetti's *La Favorite*.

VIVIER.—Benedict seems determined that the attractions of his concert shall be universal. He has won over Vivier to to make his first appearance on the occasion, before a London audience, since his short visit to England, in 1844. Vivier's progress has been immense, and we expect that his performance on Monday will create an unusual sensation among the judges.

MADAME PROCHE GIUBELEI, a well-known favorite *danseuse*, and widow of M. Giubelei, the basso of Covent Garden and Drury Lane theatres, died a short time since, of rapid consumption.

M. ROGER, the celebrated tenor, has arrived in London, to attend the rehearsal of *Haydée*, at the Royal Italian Opera.

MR. AND MRS. CHARLES KEAN.—These popular and celebrated artists take their benefit at the Haymarket Theatre on Monday, the 3rd of July. Her Majesty and Prince Albert have signified their intention of being present.

CREMORNE GARDENS.—The aquatic tournament and water fetes continue to attract crowds to these delightful gardens. The weather has been highly favorable to out-door amusements, and the public have wisely taken advantage thereof.

THE DUKE OF CAMBRIDGE will patronize a concert, which will be given on the 29th instant, for the benefit of the widow and children of the late Mr. Kench, in the Freemasons' Hall; the use of which has been kindly granted by Mr. Bacon.

MADemoiselle JENNY LIND has sent a donation of £10 to the Royal Society of Musicians. £100 would have been better.

MADAME VIRGINIA PARDI, sister-in-law to Signor Marras, the vocalist, has just arrived in London, from Rome; she is considered one of the best performers on the harp in Europe. She will exhibit her talent, (as well as Madame Dulcken), at the last meeting of the Melodists, on the 27th instant, when ladies will be introduced to hear the musical performances.

M. EDOUARD REMENYE EDE, a Hungarian violinist, has arrived in London.

ROYAL ITALIAN OPERA.—A morning performance takes place on Monday, when will be represented the *Barbire*, with Persiani, Salvi, Taliafico, Rovere, Madame Bellini, and Tamburini in his old and popular part of the Barber. Tamburini will be most welcome in Figaro, for it is one of his most brilliant characters; nevertheless, we cannot help regretting the absence of Ronconi, whose performance created so great an impression at the commencement of the season. The opera will be followed by Alboni's last scene in *Cenerentola*, after which will be given the comic duo, from the *Prova d'un Opera Seria*, for Pauline Garcia and Tamburini; the whole to conclude with the grand scena from the *Nirene*. This will constitute a most splendid entertainment. The directors have announced the morning performance of Monday, as the last of the season, in consequence of the theatre being required for the rehearsal of the *Huguenots* and *Haydée*. Meanwhile, when are we to have *Fidelio* and *Guillaume Tell*?

HERR BECKER, a German vocalist, with a barytone voice of considerable power, à la Pischek, has arrived in London.

HERR PISCHEK has engagements in Prague that prevent his coming to London this season.

JOACHIM.—This inimitable young violinist has just accepted an engagement at the Leipzig Conservatoire, with a three months leave of absence. He is at present in Pesth, but leaves for Leipzig shortly.

MR. J. L. HATTON.—This popular pianist and accomplished musician, intends making a professional tour to the United States, in the autumn of the present year. There is no doubt that Mr. Hatton will reap an ample harvest by his transatlantic trip. He plays, sings, and composes; so that he carries, in his own person, materials for a whole concert. Mr. Hatton's artistic career has long since travelled to America, and his reputation is established there.

A CURIOUS COINCIDENCE.—Alboni and John Parry are encored in whatever they happen to sing, provided there be any chance of their being persuaded to sing it again? Is not this a curious coincidence?



**HER MAJESTY'S THEATRE.**—*Cenerentola* will be produced shortly for Lablache. Mademoiselle Schwartz will undertake Angelina, (Alboni's part); Signor Labocetta Ramiro, (Salvi's part); Signor Bouché Alidoro, (Polonini's part); and Belletti Dandini, (Tamburini's part). The admirers of the gigantic Lablache will have an opportunity of seeing him in one of his most inimitable characters.

**BEARD'S PHOTOGRAPHIC PORTRAITS.**—We paid a visit last week to Mr. Beard's photographic portrait rooms, at 85, King William-street, to inspect the new improvements made in the daguerreotype process by Mr. Beard, jun. These improvements are truly astonishing, and will provide a new era in the photographic art. In 1846, the last time we visited the establishment, Mr. Beard, jun., explained to us the defects of the metallic plate in receiving particular colours. The white, for instance, could never be obtained in its purity, and the black gave merely one or two shades. Besides this, the subsequent colorations, indispensable in fixing the brighter tints, was unsatisfactory, and did not amalgamate with the plate. All these, after great perseverance, untiring labour, and an endless amount of experiments on the part of Mr. Beard, have been remedied in the most complete manner. The white, now taken on the plate, is clean and pure, and the black admits of wonderful variety of shades. We have seen black velvet on black cloth, which certainly had the most natural effect that was ever produced by mechanical means. The amalgamation of the laid colors with the solar hues is no less to be admired. By this process, Mr. Beard will be enabled to add the more delicate tints to his first draughts, and to fix them when added—no small desideratum in photographic portraits. Other improvements Mr. Beard pointed out to us which we need not here specify. It is enough to certify that, by the improved process, the likenesses from the daguerreotype are no longer faint resemblances, looking like ghosts of etchings, but bright, living reflections, with every line and tone more accurately preserved than in the most faithful and most delicate miniature. Whoso would have a second self, as true as if it were borrowed from the very mine of the mirror, let him pay a visit to Mr. Beard, either at 85, King William Street, City, or 34, Parliament Street, Westminster; or at the Royal Polytechnic Institution, Regent-st.

**TESTIMONIAL TO MR. WILSON THE VOCALIST.**—It is always a pleasing task to record marks of public attention paid to artists, and we have the pleasure of making known, that on Tuesday last, a very elegant silver tankard, and a silver salver, with suitable inscriptions, were presented to Mr. Wilson, "Scotia's Minstrel," by many ladies and gentlemen who have, for years enjoyed his entertainments on the Songs of Scotland, and have watched his progress in rendering Scottish song so popular as it now is. The presentation dinner took place at the London Tavern.

**PRINCESS'S THEATRE.**—In consequence of the sudden indisposition of Madame Anna Thillon, the new English version of the *Figlia del Reggimento*, entitled *La Vivandière*, announced for Wednesday last, has been postponed till Monday.

**M. JULLIEN** has composed a new quadrille for his public at the Surrey Zoological Gardens, entitled "The Sportsman." The enterprising chief is, we understand, effecting wonders in his new office. The gardens are crowded every evening.

**MR. JULIAN ADAMS** has announced his third and last chamber concert for Wednesday evening, at Willis's Rooms. The spirited pianist has engaged a numerous and efficient corps of vocalists and instrumentalists to assist him on the occasion.

#### TO CORRESPONDENTS.

THE HINT TO THE ROYAL ITALIAN OPERA does not meet our views. The operas named, with the exception of *Otello* and *Orfeo*, are utterly worthless. We should be the last to advocate the getting up of such dull operas as our correspondent enumerates. We agree with our correspondent, that *Guillaume Tell* and *Fidelio* should take precedence of *The Huguenots* and *Haydée*.

H. H. (Sunderland).—The gentleman named by our Correspondent, resides at No. 13, Cambridge Street, Connaught Street.

#### ADVERTISEMENTS.

### MADLE. JENNY LIND.



### HER MAJESTY'S THEATRE.

The Nobility, Patrons of the Opera, and the Public are respectfully informed, that a

#### GRAND EXTRA NIGHT.

WILL TAKE PLACE

On THURSDAY NEXT, JUNE the 29th, 1848.

On which occasion

### MADLE. JENNY LIND

Will have the honor to appear in one of

#### HER FAVORITE CHARACTERS;

with various Entertainments in the

#### BALLET DEPARTMENT,

comprising the talents of

Mdlle. CARLOTTA GRISI, Mdlle. CAROLINA ROSATI, Mdlle. MARIE TAGLIONI, Mdlle. CERITO, &c. &c.

The Free List is suspended, the Public Press excepted.

†† Pit Tickets may be obtained as usual at the Box-office of the Theatre, price 10s. 6d. each, where applications for Boxes, Pit Stalls, and Tickets are to be made.

#### FOR THE BASS VOICE.

MR. CRIVELLI begs to acquaint his Friends and the Public, that his Work on the ART OF SINGING, adapted with alterations and additions for the BASS VOICE, is now ready, and may be had of MR. CRIVELLI, at his residence, No. 74, UPPER NORTON STREET; and at all the principal Music Sellers.

To the Queen's most Excellent Majesty, and the British Army and Navy.

#### J. Kohler's New Patent Lever Instruments.

J. KOHLER having brought to perfection and obtained Her Majesty's Letter's Patent for the above invention, which he has applied to the CORNOPEAN, TRUMPET, CORNETTO, TROMBONES, and FRENCH HORNS, he can now with great confidence, after an experience of Five Years in bringing the action to its present state of perfection, recommend them to Her Majesty's Army and Navy, and all Professors and Amateurs. The advantages that this Patent gives to these Instruments are—

1. All the Tones and Semitones produced by the Patent Lever are quite as perfect as the Natural Notes on the Instrument.
2. The intervals on the DIATONIC and CHROMATIC Scales are perfect, the compass greater, and the most rapid and difficult passages may be performed with a precision, freedom, and fulness of tone, and comparative ease to the performer.
3. Combinations in harmony, which never before could be performed at all by any Brass Instruments, may now be executed with perfect ease, and Ten or Twelve Instruments on this principle, can produce a more rich and sonorous effect than Twenty-four could do on the old principles. The harshness of tone, the former Brass Instruments is entirely done away with, and a set of these Instruments heard together, produces Military and harmonious effects never before heard.

The Instruments are now in use in HER MAJESTY'S PRIVATE BAND, FIRST LIFE GUARDS, ROYAL HOUSE GUARDS, GRENADIER GUARDS, FOURTH GUARDS, ROYAL ARTILLERY, 60TH ROYAL REGIMENT, &c. Testimonials, Drawings, and Prices forwarded on application at J. KOHLER'S Manufactory, 25, Henrietta Street, Covent Garden, London.

# NEW PIANOFORTE MUSIC,

COMPOSED BY

M. GORIA.

LONDON, PRINTED ONLY BY

MESSRS. ROBERT COCKS AND CO.  
6, NEW BURLINGTON STREET,

PUBLISHERS TO HER MAJESTY THE QUEEN.

Olga Mazurka (very easy)	Op. 5	2	0
Première Nocturne	6	3	0
Première Etude de Concert	7	2	0
Deuxième Etude de Concert	8	3	0
Serenade de Concert, for the left hand only, with Variations for the Finale	9	3	0
L'Attente, deuxième Nocturne	10	3	0
Le Calme, troisième Nocturne	11	3	0
Andante de Salon	13	3	0
Deuxième Mazurka Brillante	14	3	0
L'Eleganza, troisième Etude de Salon	15	3	0
Improvisation, quatrième Etude de Salon	16	3	0
Barcarolle, cinquième Etude de Salon	17	3	0
Nadjeida, troisième Mazurka Originale.	18	2	0
Rêverie	19	3	0
Les Plaintes de la Jeune Fille	20	3	0
Souvenir de Théâtre Italien, Fantaisie Brillante sur des Motifs de Bellini (Sonnambula and Norma), as performed in public at Bath, by Henry J. Field, Esq.	22	4	0
Saltarelle, sixième Etude de Salon	23	3	0
Grande Etude Dramatique	25	3	0
Deux Pensées Caractéristiques, Nos. 1 and 2	26	ea	2
Bellario, Fantaisie de Concert	27	4	0
Odesa, quatrième Mazurka Originale	28	2	0
Fantaisie Brillante sur l'Opéra, Ne touchez pas à la Reine	31	4	0
Fantaisie de Salon sur des Motifs du Bouquet de l'Infante	32	4	0
Chanson Espagnole, Solo de Concert	33	4	0
Nocturne de Soirée	34	3	0
Souvenir de Dieppe, Valse Caractéristique	35	3	0
Souvenir d'Otello, Fantaisie de Salon	36	4	0
Ballade	37	3	0
Chœur Bardes de Rossini (Hymn à Pie 9th)	38	3	0
Albani Mazurka		2	0
Le Rossignol et les Roses		2	0
Réserve		1	0
Fantaisie on Airs from Semiramide	41	4	0
Grande Valse sur "Nerène, ou les Cinq Sens."	Op.	3	0
"L'Agilité," Grande Etude, Op. 43		4	0

ALSO IN THE PRESS.

Salut à la Grande Bretagne—Eighteen National Airs, No. 1, God Save the Queen, No. 2, Rule Britannia, No. 3, Never till Now &c.

AND AS A PIANO DUET.

Première Etude Op. 7 3 0

N.B. M. Goria, whose elegant Compositions are so distinguished for the refinement of their melodies, and so much admired by the British, German, and French Public, has chosen Messrs. ROBERT COCKS and Co. Sole Publishers of all his future Works.

Mr. LAND

Begs to inform his Friends and Pupils, that he has

REMOVED

FROM ALFRED PLACE

TO No. 20, GRAFTON STREET, FITZROY SQUARE.  
June 26th, 1848;

## MEYER'S SAIRS,

By CALLCOTT.

Just Published, favourite MELODIES, composed by FELIX MEYER, arranged for the Pianoforte as Solos and Duets (in Two Books), with ad lib. accts. for Flute, Violin, and Violoncello, by WILLIAM HUTCHINS CALLCOTT. LEADER and COCK, 68, New Bond Street; where may be had all Mr. CALLCOTT'S various arrangements.

## M. BENEDICT'S CONCERT, MONDAY NEXT.

THE PROGRAMME IS NOW READY.

M. BENEDICT begs respectfully to announce, that, in consequence of Herr FISCHER being prevented from appearing in London this season, he has succeeded in making an arrangement with the celebrated basso, M. MASSE, who will make his first appearance at his concert, in addition to all the most eminent talent, both vocal and instrumental, that will appear on the above occasion, in the Concert Room of Her Majesty's Theatre, under the Immediate Patronage of

HER MOST GRACIOUS MAJESTY THE QUEEN,

AND

THE ROYAL FAMILY.

Early application for the few remaining Stalls is solicited, at the Music Sellers and of M. BENEDICT, 2, Manchester Square.

## WILSON'S SCOTTISH ENTERTAINMENTS.

LAST NIGHT AT THE MUSIC HALL

On Monday Evening Next, June the 26th,

When Mr. WILSON will sing a number of favorite Songs, and recite Burns' Poem of "Tam o' Shanter."

On TUESDAY, the 27th, at Half-past Two o'Clock, Mr. WILSON will give his LAST MORNING PERFORMANCE for the Season. Piano-Forte, Mr. JOLLEY. Programmes at the Music Shops.

## MUSICAL UNION.

TUESDAY, JUNE 27th. GRAND MATINEE, to commence at Three o'Clock. Quartets, &c. by Haydn, Mendelssohn, and Piano and Violin Solos. Executants—MOLIQUE, SAINTON, HERMANN, DELOFFER, HILL, PIATTI, and HALL. Madame VIARDOT and Madlle. DE MENDI will sing choice Morceaux de Salon. Members can introduce Visitors by payment at Willis's Rooms. Tickets, £1 1s. each, to be obtained of Messrs. CHAMBER and Co., 201, Regent Street.

## PHILHARMONIC SOCIETY BY COMMAND.

The Subscribers and the Public are respectfully informed the EIGHTH CONCERT will take place at the HANOVER SQUARE ROOMS, on MONDAY EVENING, JUNE 26. Programme—Sinfonia in A, No. 2, Mendelssohn; Overture, Leonora, Beethoven; Sinfonia in C minor, Beethoven; Overture, The Ruler of the Spirits, Weber. Vocal Performers—Made. CASTELLAN and Sig. MARIO.

Conductor, Mr. COSTA.

Tickets, £1 1s. each, to be obtained of Messrs. ADDISON, 210, Regent Street.

## W. SHORE'S POPULAR GLEE

"O! Willie brewed a Peck o' Maut."

Arranged as a brilliant Rondo for the Pianoforte, by R. ANDREWS, price 2s. 6d.; Fairy Music—Song, CHARLES E. HORN, 2s.; also, new Sacred Song, "There is a calm for those who weep," R. ANDREWS, 2s. SHORE'S SACRED MUSIC, handsomely bound, 2s. Sold at R. ANDREWS'S Pianoforte Bazaar, 4, Palestine Buildings, Manchester.

Now Published, Price 3s. 6d.,

## THE PIANISTS' DESIDERATA.

A Series of One Hundred Progressive Exercises, arranged uniformly for both hands on a novel plan, by which the Thumb and Fingers of the left hand will be made as tractable as those of the right, so that a complete mastery of the Diatonic and Chromatic Scales, together with all the Shakes, may be accomplished in a comparatively short time, thereby greatly facilitating the progress of Pupils, and effecting a saving of much time and labour to both master and scholar; they will therefore be found a valuable auxiliary to all other Elementary works extant, as they may be given to the Tyro at any stage of learning, with a certainty of a correct position of holding the hands being permanently secured; and to those somewhat advanced, who may have contracted bad habits, or find a difficulty in executing rapid passages, they are strongly recommended as unfailing correctives.

Inscribed with all due deference to the Musical Profession, by

EDWARD FROST.

OXFORD, Published at the Author's Musical Repository, 78, High Street.—LONDON, R. COCKS and Co., 6, New Burlington Street; Lee and Co., 48, Albemarle Street; Coventry, 71, Dean Street; Solo: R. ADDISON and Co., 210, Regent Street; Metzler and Co., 37, Great Marlborough Street; and Z. T. Purday, 43, High Holborn.



## SPITALFIELDS BALL.

A GRAND  
FANCY & FULL DRESS BALLWILL TAKE PLACE ON  
FRIDAY, JULY 7th, 1848,  
AT THE

THEATRE ROYAL, DRURY LANE.

The Proceeds of which will be devoted to the Advancement  
of the SPITALFIELDS SCHOOL OF DESIGN.The COMMITTEE of MANAGEMENT have the gratification to state  
that the above GRAND ENTERTAINMENT will take place under the  
immediate Patronage ofHER MOST GRACIOUS MAJESTY THE QUEEN,  
HER ROYAL HIGHNESS THE DUCHESS OF CAMBRIDGE,  
HER ROYAL HIGHNESS THE DUCHESS OF GLOUCESTER,  
HER ROYAL HIGHNESS THE DUCHESS OF KENT.

And the following Ladies Patronesses:—

Duchess of Norfolk	Lady M. Alford
Duchess of Somerset	Viscountess Sydney
Duchess of Richmond	Viscountess Palmerston
Duchess of Grafton	Viscountess Dungannon
Duchess of Beaufort	Viscountess Beresford
Duchess of Bedford	Viscountess Combermere
Duchess of Marlborough	Viscountess Canning
Duchess of Montrose	Viscountess Mahon
Duchess of Northumberland	Lady Ashley
Duchess of Leinster	Viscountess Jocelyn
Duchess of Sutherland	Viscountess Seaham
Marchioness of Abercorn	Lady Mary Stanley
Marchioness of Downshire	Lady L. Moncrieff
Dowager Marchioness of Downshire	Lady S. Cholmondeley
Marchioness of Ely	Lady C. Sandford
Marchioness of Londonderry	Lady C. Duncombe
Marchioness of Alibury	Lady A. G. Hallyburton
Marchioness of Clanricarde	Lady M. Hill
Marchioness of Westminster	Lady A. Paget
Marchioness of Kildare	Lady Ernest Bruce
Lady G. Cadogan	Lady Robert Grosvenor
Countess of Chesterfield	Lady Willoughby de Eresby
Countess of Jersey	Lady Southampton
Countess of Eglington	Lady Carrington
Countess of Kinnoull	Lady Rokeby
Countess of Dartmouth	Lady Warncliffe
Countess of Tankerville	Lady Feversham
Countess of Hardwicke	Lady Cowley
Countess of Malmesbury	Lady Stanley
Countess of Sefton	Lady Stratheden
Countess of Clanwilliam	The Hon. Mrs. Cadogan
Countess of Kenmare	The Hon. Mrs. Heathcote
Countess Craven	The Hon. Mrs. Ferguson of Pitfour
Countess of Wilton	Lady Foulis
Countess Grey	Lady Dymoke
Countess Brownlow	Lady Clay
Countess of Morley	The Lady Mayores
Countess of Eldon	The Baroness de Rothschild
Countess Howe	Mrs. Sheriff Cubitt
Countess of Lichfield	Mrs. Sheriff Hill
Countess Granville	Mrs. Mathieson
Lady C. Egerton	

TICKETS FOR THE BALL can only be purchased on the presentation of  
Vouchers; these may be obtained from either of the Ladies Patronesses  
individually, or on application to their Committee, at Willis's Rooms, King  
Street, St. James's.

## COMMITTEE OF MANAGEMENT.

Viscount Cranley	Spencer De Horsey, Esq.
Hon. Henry Fitzroy, M.P.	Granville E. H. Vernon, Esq.
Lieutenant-Colonel Malcolm	Mr. Garner.

The Price of the Tickets will remain at £1. 1s. until July 1st.

## SPECTATORS.

The audience part of the Theatre, including the Private Boxes, will be  
separated from the Ball Room: Tickets for Seats and Boxes therein may be  
obtained on application at the Theatre, or at Mr. Mitchell's Library, Old  
Bond Street.

The full Particulars will be shortly announced.

## QUEEN'S CONCERT ROOMS, HANOVER SQUARE.

## Programme

M. HECTOR BERLIOZ  
GRAND MORNING CONCERT,  
On Thursday, June the 29th, 1848,

To commence at Half-past Two o'Clock.

## PART I.

Overture—"Carnaval de Rome,"	H. Berlioz.
Ballade—"Le Chasseur Danois," M. Bouché.	H. Berlioz.
Symphony—"Harold," the three principal Movements, with Viola Obligato, Mr. Hill	
1st Movement—"Harold in the Mountains,"	
"Melancholy," "Happiness," and "Joy,"	H. Berlioz.
2nd Movement—"Pilgrim's March, singing the Evening Hymn,"	
3rd Movement—"The Abruzzian Mountaineer's Serenade."	
Bolero, "Zaide,"	Madame Sabatier
Romance Française	H. Berlioz.
Air—Madame Castellan.	
Adagio et Rondo—Pianoforte, from Concerto, Madame Dulcken	Mendelssohn.
Iota—Madame Viardot Garcia, and Mdlle. Mendi	
Chœur et Ballet de Sylphes—fragment from "Faust"	H. Berlioz.
"Mephistopheles's Song, M. Bouché"	

## PART II.

Marche Hongroise—"Faust"	H. Berlioz.
Air—M. Massol.	
Reverie—"La Captive"	Mad. Pauline Viardot Garcia
Air—"Sonambula"	H. Berlioz.
Solo—Violin, M. Molique.	Bellini.
Invitation a la Valse—Rondo de Piano de Weber, arranged for Full Orchestra	H. Berlioz.

The Orchestra and Chorus will comprise the most Eminent Artists of Her  
Majesty's Theatre and Royal Italian Opera, amounting to upwards of One Hun-  
dred Performers.

Conductor	M. HECTOR BERLIOZ.
Principal Violin	M. SAINTON.
Director of the Chorus	M. MARETEK.

Tickets, Half-a-Guinea; Reserved Seats, Fifteen Shillings. May be had at all  
the principal Music Warehouses and Libraries.

## "LIVE AND LET LIVE"

Price 2s. A Song for all Classes. Words by J. W. LANE; Music by S. NELSON.  
"This is a noble song, founded on one of the best maxims in the English language,  
and to which the eminent composer has done ample justice; every line breathes  
poetry, and indicates the beautiful sentiments it conveys, by the aid of fine  
music, not only to the lip but to the heart." London—A. Moss, 6, Little Argyll  
Street, Regent Street, where may be had, by the same composer, the admired  
Songs of "The Wind," price 2s. 6d., and "Bold Robin Hood," price 2s., the  
latter beautifully illustrated.

Now Published, Price 2s.

## COODALL'S ROSCOE POLKAS,

Arranged for the Pianoforte, and dedicated, by permission, to the MEMBERS  
OF THE LIVERPOOL ROSCOE CLUB, and performed by the Author's Band  
at their First Annual Grand Soirée. Published for the Composer—Manchester,  
HINE and ADDISON, 19, St. Ann's Square; LONDON, R. ADDISON and Co.,  
210, Regent Street; LIVERPOOL, HINE and SON, 57, Church Street.

## PERSONAL GRACES.

The Countenance is rendered additionally pleasing by the well-arranged curl,  
the braided plait, or the flowing tress. In dressing the hair, nothing can equal  
the effect of ROWLAND'S MACASSAR OIL, on either natural or artificial hair  
rendering it so admirably soft that it will lie in any direction, producing beautiful  
flowing curls, and, by the transcendent lustre it imparts, rendering the head-  
dress truly enchanting. ROWLAND'S KALYDOR is a preparation of unparalleled  
efficiency in improving and beautifying the skin and complexion, preserving them  
from every vicissitude of the weather, and completely eradicating all Cutaneous  
Eruptions, Freckles, and Discolourations. ROWLAND'S ODONTO, or PEARL  
DENTIFRICE, is alike invaluable for its beautifying and preservative effect on the  
teeth and gums.

## BEWARE OF SPURIOUS IMITATIONS.

Some are offered under the implied sanction of Royalty and the Government  
Departments, with similar attempts at deception. The only genuine "MACASSAR  
OIL," "KALYDOR," and "ODONTO," are "ROWLANDS'" and the wrapper of  
each bears the name of "ROWLANDS," preceding that of the article, with their  
signature at the foot, in Red Ink, thus:

## A. ROWLAND AND SONS.

Sold by them at 20, Hatton-garden, London, and by every respectable Chemist  
and Perfumer throughout the Kingdom.

## ROYAL ITALIAN OPERA,

COVENT  GARDEN.

LAST MORNING OPERATIC PERFORMANCE.

THE DIRECTORS have the honor to announce, that a

## GRAND MORNING OPERATIC PERFORMANCE

will take place

ON MONDAY NEXT, JUNE 26TH,

which, in consequence of the Theatre being required during the day for the Rehearsals of "THE HUGUENOTS," of "HAYDEE," and other Operas, will positively be the LAST THIS SEASON.

The Performances will commence at HALF-PAST ONE, with ROSSINI'S Opera,

## IL BARBIERE DI SIVIGLIA.

Rosina, . . .	Madame PERSIANI.
Bertha, . . .	Madame BELLINI.
Almaviva, . . .	Signor SALVI.
Figaro, . . .	Signor TAMBURINI.
Bartolo, . . .	Signor ROVERE.
Basilio, . . .	Signor TAGLIAFICO.
Fiorello, . . .	Signor SOLDI.

After which, the LAST SCENE from the Opera,

## LA CENERENTOLA,

IN WHICH

MADEMOISELLE ALBONI

will sing the brilliant Cavatina,

"NON PIU MESTA."

To which will be added, A SCENE from GNECCO'S Opera,

## LA PROVA D'UN OPERA SERIA,

IN WHICH

Madame PAULINE VIARDOT and Signor TAMBURINI

will sing the celebrated Comic Duo,

"OH! GUARDATE CHE FIGURA."

To conclude with the

## GRAND FETE DES FLEURS,

From the Ballet of "NIRENE."

## PRICES OF ADMISSION:

	£	s.	d.
Boxes . . . . .	4	4	0
Ditto . . . . .	3	3	0
Ditto . . . . .	2	2	0
Ditto . . . . .	1	1	6
Orchestra Stalls . . . . .	0	15	0
Box Stalls . . . . .	0	10	0
Ditto . . . . .	0	5	0
Amphitheatre Stalls . . . . .	0	5	0
Pit . . . . .	0	5	0
Amphitheatre . . . . .	0	2	6

DOORS OPEN AT ONE O'CLOCK.

The Opera will commence at Half-past One.

## ROYAL ITALIAN OPERA,

COVENT  GARDEN.Last Night of **LUCREZIA BORGIA.**

FIRST APPEARANCE OF MDLLE. ROBERT.

On TUESDAY NEXT, June 27, 1848, will be performed, for the last time this season, DONIZETTI'S Opera,

**LUCREZIA BORGIA.**

Lucrezia Borgia . . . . .	Mad. GRISI.
Maffia Orsini . . . . .	Mdlle. ALBONI.
Don Alfonso . . . . .	Sig. TAMBURINI.
Don Apostolo Gazella . . . . .	Sig. MARINI.
Rustighello . . . . .	Sig. LAVIA.
Ascania Petrucci . . . . .	Sig. RACHE.
Gennaro . . . . .	Sig. MARIO.
Gubetta . . . . .	Sig. TAGLIAFICO.
Astolfo . . . . .	Sig. POLONINI.
Oloferno Vitellozzo . . . . .	Sig. MELI.
Jeppo Liverotto . . . . .	Sig. SOLDI.

The Grand Chorus of Masques in the Prologue will be accompanied by a Military Band, in addition to the usual Orchestra; the principal Vocal Parts being sung by Signor MARINI, Signor MELI, Signor SOLDI, Signor POLONINI, Signor RACHE, Signor LAVIA, Signor TAGLIAFICO, and Mademoiselle ALBONI.

To conclude with, for the first time this season, the Ballet, entitled

**LA ROSIERA.**In which **MADLLE. ROBERT**, from the Academie Royale of Paris, will have the honour to make her first appearance in England.**EXTRA NIGHT.**

THURSDAY NEXT, JUNE 29TH.

THE LAST NIGHT OF **NORMA.**

The Greatest Attraction this Season.

On THURSDAY NEXT, a Grand Extra Night will take place, on which occasion the most attractive combination of entertainments of the present season will be presented.

The Performances will commence at 8 o'Clock, with BELLINI'S Opera of

**NORMA.**

(FOR THE LAST TIME THIS SEASON.)

Norma . . . . .	Madame GRISI.
Adalgisa . . . . .	Mdlle. CORBARI.
Clotilde . . . . .	Madame BELLINI.
Pollio . . . . .	Signor SALVI.
Oroveso . . . . .	Signor MARINI.

After which will be given a SCENE from DONIZETTI'S Opera of

**BETLY.**In which **MADLLE. ALBONI** will perform.

To be followed by a SCENE from GNECCO'S OPERA,

**LA PROVA D'UN OPERA SERIA,**

In which Madame PAULINE VIARDOT and Signor TAMBURINI will sing the celebrated comic duet, "Oh Guardate che Figura."

Composer, Director of the Music, and Conductor, Mr. COSTA.

To conclude with the Grand Divertissement, entitled FLORA ET ZEPHYR from the Ballet of

**MANON LESCAUT.**In which **MADLLE. LUCILE GRAHN** will Dance.

Admission to the Pit, 8s.; to the New Amphitheatre, 2s. 6d.; to the Amphitheatre Stalls, 5s. The Performances will commence at Eight o'Clock.

**THE LAST GRAND MORNING CONCERT**

Of the present Season is fixed to take place on FRIDAY, JULY 7th, 1848.

Tickets, Stalls, and Boxes for the night or season to be obtained at the Box Office of the Theatre, which is open from 11 till half-past 5, and at the principal Libraries and Music-sellers.

Printed and Published, for the Proprietors, at the "Nassau Steam Press," by WILLIAM SPENCER JOHNSON, 60, St. Martin's Lane, in the parish of St. Martin's in the Fields, in the County of Middlesex; where all communications for the Editor are to be addressed, post paid. To be had of G. Purkess, Dean Street, Soho; Strange, Paternoster Row; Vickers, Holywell Street, and at all Booksellers.—Saturday, June 24th, 1848.